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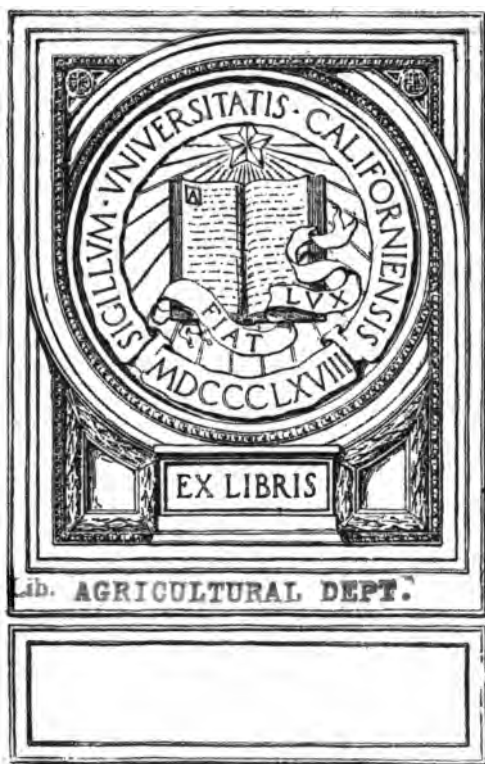
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SURVEY AND EXHIBIT SERIES

The A B C of EXHIBIT PLANNING

ROUTZAHN

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SURVEY AND EXHIBIT SERIES

EDITED BY SHELBY M. HARRISON

THE A B C OF EXHIBIT PLANNING

BY

EVART G. ROUTZAHN

ASSOCIATE DIRECTOR

DEPARTMENT OF SURVEYS AND EXHIBITS

RUSSELL SAGE FOUNDATION

AND

MARY SWAIN ROUTZAHN



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EDITOR'S PREFACE

HOWEVER much men may disagree as to the applicability to American conditions of the program of reconstruction of the British Labor Party, there is one plank which will command well-nigh unanimous approval. It runs: "The Labor Party has no belief in any of the problems of the world being solved by good will alone. Good will without knowledge is warmth without light. Especially in all the complexities of politics, in the still undeveloped science of society, the Labor Party stands for increased study, for the scientific investigation of each succeeding problem, for the deliberate organization of research, and for a much more rapid dissemination among the whole people of all the science that exists."

There are many ways, of course, of carrying out such a doctrine. At least two of them had taken form in this country long before the British Labor program was announced, indeed long before the war. The social surveys and social exhibits which have had such wide currency in the last ten years are merely other names for the careful investigation of the problems of society as they emerge in particular localities, and for the specialized and wholesale educational use of the information brought together in these and other ways. Indeed, the survey has been repeatedly defined as the application of scientific method to the study of community problems, plus such a distribution of the resulting facts and recommendations as to make them, as far as possible, the common knowledge of the community. The survey has thus combined social investigation and popular dissemination of data, and in the latter the exhibit has played an important part.

But the exhibit may lay claim to being an independent social force, also. In America, for example, as in Great

EDITOR'S PREFACE

Britain and elsewhere, recent years have seen an increase in scientific studies of all kinds. If the resulting facts are to be made the most of they must be put within the reach of all, and more quickly than heretofore. The exhibit by presenting ideas in ways that are interesting and readily grasped by the ordinary individual has proved an effective means to that end.

While social investigations and popular educational campaigns, as typified in surveys and exhibits, have been carried on extensively, they have not begun to keep pace with the need. Nor have they always been made as effective as they could and should have been. It should no longer be regarded as enough, in the exhibit field, for instance, merely to fill a hall with pictures, diagrams, and models; if information is to be spread effectively through symbols, more of the existing experience in interest-compelling presentation should be taken advantage of.

It is recognized in both surveys and exhibits that a standardized technique has not been fully worked out. Still a beginning has been made. Enough experience has been accumulated to justify recording it and putting it at the disposal of those interested. With a view therefore to increasing the use of investigation in dealing with current community problems, and to making such investigations more effective, and with a view also to the wide-spread employment of better methods of disseminating helpful information, the Survey and Exhibit Series has been planned.

The present book, the first in the series, deals with the exhibit side of the series. It gives attention mainly to the initial stages of exhibit production, the period when decisions are being made as to scope, purpose, and methods. As the title indicates, it is frankly introductory, dealing for the most part with the first questions which arise when graphic educational work is to be planned. It urges the kind of intelligent, foresighted, and early planning that will mean a well directed shot at a mark rather than an aimless discharge at everything which hits nothing.

EDITOR'S PREFACE

The material presented is drawn from the experience and observation of Mr. and Mrs. Routzahn over a long period, during which they directed the planning, preparation, and use of many exhibits, advised with many who were struggling with practical exhibit problems, and visited and studied literally hundreds of exhibits in their various stages of development. With but few exceptions the suggestions offered have been tested in practice either by the authors or by others whose work they observed.

Science, philosophy, and religion, someone has remarked, are the three handmaids of civilization. To help to put what they have to teach at the disposal not only of the favored few but of the many is the motive behind this publication. That way lie democracy and sound progress.

SHELBY M. HARRISON

TABLE OF CONTENTS

	PAGE
EDITOR'S PREFACE	iii
LIST OF ILLUSTRATIONS	xiii
CHAPTER I	
INTRODUCTORY	I
CHAPTER II	
HAVING A PLAN	5
CHAPTER III	
WHY DO YOU WISH TO HAVE AN EXHIBIT?	12
The Special Function of an Exhibit	14
Advantages of Exhibits	17
Limitations of Exhibits	19
By-products of Exhibits	20
CHAPTER IV	
WHO SHOULD SEE THE EXHIBIT?	21
Selecting the Audience	21
Classification of Audiences	24
Understanding the Audience	27
CHAPTER V	
WHAT WILL YOU DO WITH YOUR EXHIBIT?	30
Community Exhibition	31
Convention Exhibition	34
Train Exhibits	36
Traveling Campaign Exhibits	38
Loan Exhibits	40
"Drop in" or Casual Exhibition	41
Exhibits at Fairs	43
Museum of Social Welfare	44
Window Exhibits	46
Exhibits for Waiting Room or Office	47

TABLE OF CONTENTS

	PAGE
Exhibits for Post Offices and Railroad Waiting Rooms	48
Class Room Exhibits	48
Platform Exhibits	49
Multiplication of an Exhibit	50

CHAPTER VI

WHAT DO YOU WISH TO SAY IN EXHIBIT FORM?	53
Choice of Subject Matter	53
Material Suited to the Purpose of the Exhibit	54
Material Appropriate to the Audience	55
One Idea at a Time	57
Material to Fit the Occasion	58
Subject Matter Adapted to Space	58
Subject Matter Adapted to Expression in Exhibit Form	59
Sources of Information	60

CHAPTER VII

WHAT EXHIBIT FORMS WILL BEST EXPRESS YOUR FACTS AND IDEAS?	63
Panels	64
Posters	67
Charts and Placards	69
Panels Reproduced as Halftones, Slides, and Leaflets	69
Illustrations for Panels	70
Photographs	71
Sketches, Maps, etc.	72
Diagrams	73
Objects and Models	74
Moving or Flashing Devices	77
Exhibits of Speech and Action	77
Demonstration of a Process	78
Group Demonstration	80

TABLE OF CONTENTS

	PAGE
Small Conferences	82
Baby Health Conferences	82
Plays and Tableaux	83
Addresses and Stereopticon Talks	84
Motion Pictures	85
Exhibit Programs	86

CHAPTER VIII

How Will You Utilize the Floor Space?	89
Placing of Exhibits	91
Placing of Exhibit Units in a Group	91
Arrangement of Demonstration Space . . .	94
Floor Plan of the Exhibition	96
Making the Floor Plan	99

CHAPTER IX

How Shall the Exhibit Be Interpreted?	101
The Explainer	101
Short Talks for Interpretation	104
Interpretation Through Titles, Labels, and Explanatory Statements	105
Printed Matter	106

CHAPTER X

How Will the Project Be Organized? How Get the Exhibits Made?	108
Responsibility for the Exhibition	108
An Exhibition Directed by a Permanent Organization	110
Exhibition Organization	112
The Organizing Committee	113
Finding a Director	113
Making the Plan	114
Organizing the Administrative Machinery . . .	114
Exhibit Committees	115

TABLE OF CONTENTS

	PAGE
Getting the Exhibits Made	119
Organization for the Publicity Work	123
The Management of the Exhibition	125
Oversight of Hall and Exhibits	126
Floor Management	127
Explainers and Demonstrators	128
Attendance of School Children	130
Paid Workers	131
Sales and Concessions	131

CHAPTER XI

How WILL YOU ADVERTISE YOUR EXHIBIT?	133
Publicity Methods for an Exhibition	133
Planning the Publicity Methods	136
News	139
Advertising	141
Personal Participation	143
Out-of-town Publicity	146
Those Who Do Not Come	147
Publicity Made Educational	148
Publicity for Loan, Rent, or Sales Exhibits	148

CHAPTER XII

How WILL YOU FOLLOW UP THE EXHIBIT?	152
Distribution of Printed Matter	153
Reference Lists and Displays	154
Enrolling Supporters or Memberships	155
Mailing and Visiting Lists	156
Utilizing the Exhibit Organization	157

CHAPTER XIII

How MUCH MAY WE SPEND?	159
What the Money Pays For	160
What Have Other Exhibits Cost?	162
How Expenditures Should be Distributed	164

TABLE OF CONTENTS

	PAGE
CHAPTER XIV	
TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS . . .	167
I. A PLAN FOR A STATE CAMPAIGN CENTERING	
AROUND A TRAVELING EXHIBIT	167
Object	167
Audience	168
Use of the Exhibit	169
The Exhibit Itself	170
Arrangement	174
Getting the Exhibit Made	174
Exhibits of Speech and Action	175
Publicity	177
Organization	178
Cost	181
Follow-up Work	183
Extension of the Campaign	184
II. AN EXHIBIT FOR CONTINUOUS EDUCATIONAL	
WORK	185
Purpose and Audience	185
The Exhibit	186
Getting the Exhibit Made	188
Publicity and Use of Exhibit	188
Cost	191

APPENDICES

A. THE BASIS OF THE EXHIBIT BUDGET	195
B. OUTLINES FOR COMMITTEE WORK	199
C. STAMFORD BABY WEEK EXHIBIT	212
D. AN EXAMPLE OF AN EXPLAINER'S TALK	215
BIBLIOGRAPHY.	217
INDEX	223

LIST OF ILLUSTRATIONS

	PAGE
Miniature Street Scene	14a
A Badly Overloaded Panel	14b
Poster Exhibit on Babies' Sore Eyes	24a
Poster Exhibit on Babies' Sore Eyes (continued)	24b
Train Exhibit	36a
"Drop-in" Exhibit on Health	36a
A Demonstration in a City Square	36b
A Window Display	50a
A Window Exhibit on Food Conservation	50b
Suit Case Exhibit	50d
Construction Details of Suit Case Exhibit	50e
Multiplication of Exhibit Panels	50f
A Scene Reproduced in Three Dimensions	54a
Subject Matter Adapted to Exhibit Use	54b
Panel Form for Wage Commission Data	54c
Various Uses of Circles	60a
Picture Diagrams	60b
Diagrams of Percentages	60c
Chart on Feeble-mindedness	60d
Technical Versus Popular Exhibit Forms	60e
Material Not Adapted to Exhibit Use	60f
Sketches That Attract	64a
A Sample Exhibit Panel	64b
A Good Exhibit Panel	68a
Poster Reproduced as a Lantern Slide	68b
Poster for Bulletin Board of a Shop or Factory	72a
Photographs in Exhibits	72b
Photographs That Tell a Story	72c
Objects Attached to Panels	72d
A Picturesque Use of a Map	74a
Cleverness Versus Clearness	74b
Two Ways of Illustrating the Fly Menace	76a

LIST OF ILLUSTRATIONS

	PAGE
A Diagram Having Motion	76b
A Clock to Emphasize Regularity	76b
A Demonstration Well Adapted to an Exhibition .	78a
"Mrs. Docare" and "Mrs. Dontcare"	78b
A Musical Program in Competition With Exhibits .	80a
A Play Court as a Central Entertainment Feature .	80b
The Playhouse of an Exhibition	86a
Scene From a Play About Babies	86b
A Layout Sheet	88a
Uses of Flashing Lights	88b
Sequence of Ideas in Panels	90a
Confusing and Uninteresting Grouping of Exhibits .	90b
Well Planned Grouping of Exhibits in a Booth . .	90c
An Object Lesson in Bread Making on a Train . .	90d
Poor Grouping of Panels and Objects in a Booth .	94a
Arrangement of a Demonstration Booth	94b
An Object Lesson Given by Contrasting Models . .	98a
Floor Plan of Chicago Patriotic Food Show . . .	98b
Floor Plan of the Springfield Survey Exhibition .	98c
A Counter Display Well Arranged	98d
Bad Arrangement of Exhibits on a Counter . . .	98d
A "Last Word" Section of an Exhibition	104a
Advertising Devices	136a
Campaign Printed Matter	136b
A Successful Window Card	142a
A Distinctive Announcement	142b
An Attractive Method of Displaying Pamphlets . .	154a
Panel From "Eye Accidents" Series	186a
Model of a Night Recreation Scene	186b

I

INTRODUCTORY

IN the following pages we have aimed to set down on behalf of people who may wish to use exhibits for promoting social welfare, what we believe to be the chief considerations involved in any exhibit plan. The suggestions offered are intended to be helpful especially in the initial stages of an exhibit project when decisions are being made as to scope, purpose, and method.

In preparing these pages, we wish it had been possible for us more successfully to follow the advice which it has been our custom to give to would-be exhibitors. That advice is to "visualize your audience." When we attempt to visualize the exhibitors of social welfare work who may seek help from this book, we despair of finding for any large proportion of our readers a common basis of experience, of standards of effort and achievement, and of proposed expenditure. How to address them collectively thus becomes a problem.

Among the persons who have written or have come to us for advice or information, those whom we have sometimes wished we might advise, and those with whom we have co-operated in preparing exhibits are:

THE A B C OF EXHIBIT PLANNING

People who, on the one hand, have had considerable experience in social welfare exhibits; and others in whose mind the phrase "social welfare exhibit" produces no picture at all because they have never before seen one or thought about one.

People who want to make a single chart for use in connection with a meeting; and others who wish an elaborate exhibition in order to carry on an extensive campaign.

People who do not want to spend any money on their exhibit; and others who want to get the best results from a generous expenditure of it.

People who differ with us radically about many of our ideas; and others who do not think ideas are necessary or important in an exhibit.

These individuals or groups do not constitute a homogeneous body to which to offer suggestions. Indeed, it is to be feared that the main purpose which possible readers of this book will have in common is a negative one—that of seeking a kind of help that they will not find here and of finding, on the other hand, what they would not have dreamed of asking for. Our experience leads us to believe that those who seek advice in preparing an exhibit too often believe that their chief problems are such questions as whether panels should be made on composition board or canvas; whether they should make their exhibits so that they can be shipped by parcels post or freight; where ready-made material can be borrowed for a particular occasion, and how much can be crowded into a given space. We

INTRODUCTORY

believe that only too often the real problems of would-be exhibitors are not these at all, but such questions as how to find the special and limited audience to whom their exhibits should be addressed and adapted; how to select from a mass of information such facts and illustrations as will catch the attention and hold the interest of this special and limited audience; whether an exhibit is, after all, the best form in which to present their message; and other questions that strike deeper than the mere mechanics of preparation, essential as that is also, in its place.

It is such matters as these that we wish to put before our readers for consideration, believing that the reason why many of them have not first of all made sure that these questions were being adequately handled is that they have not thought about them or appreciated their importance. But until exhibitors do realize the significance of just such problems, and that they come first in the sequence of steps in exhibit making, the lesser ones are of practically no consequence at all.

So we shall visualize our readers, with their widely varying experiences and purposes in relation to exhibits, as a group to whom we hope to suggest a method of approaching their particular projects, and upon whom we would urge a keener analysis of the steps to be taken in carrying them through.

A good exhibit has definite usefulness which justifies careful planning. There has always been the

THE A B C OF EXHIBIT PLANNING

need of some quick, ready method of spreading information that will arouse public interest in a necessary reform; for instance, in housing conditions, in public attention to health, in the community's attitude toward play. Information on social welfare is growing rapidly, and we must close the gap between the small group of socially informed people who keep abreast of this knowledge and the great mass of those whose understanding and co-operation must be gained before the application of the knowledge can be made.

The exhibit has already played an important part in closing this gap, particularly on the subjects of public health, child welfare, and the care of certain groups of people who have become dependent. But for the most part it has been a clumsy tool, awkwardly used. Its technique is not yet established. It has not reached that point where anyone can say, "This is the best way." For this reason this volume is not presented as a text book. What we are trying to show in these pages is that the exhibit has possibilities beyond any that have yet been realized as a factor in the spreading of social ideals.

II

HAVING A PLAN

TO a great extent all kinds of business ventures are now being studied and analyzed from many angles. The man who has something to sell studies the market; the methods of selling; methods of display; whether this corner or that, this neighborhood or that, is the strategic location for disposing of his particular kind of merchandise; the organization and management of employees; the psychology of credit giving to customers; the psychology of advertising. In fact, each and every element in the enterprise is thought out in relation to the result desired, which is, of course, business success. Any enterprise, large or small, has a much greater chance of success if it is approached with a clear-cut, definite plan based on such analysis as a good business man would make.

If this method were applied to the plan of a social welfare exhibit, the elements of the problem would probably resolve themselves somewhat as follows:

1. **Purpose.** What are the results sought? Why does it seem likely that an exhibit will help to bring about these results?
2. **Audience.** What groups or types of people do you wish the exhibit to reach? Even among

THE A B C OF EXHIBIT PLANNING

these you may need to make a choice. If so, which groups can you hope, or does it appear practicable, to reach?

3. **Method of Exhibiting.** What will you do with the exhibit?

a. **PLACE.**

Where will you display it? In a vacant store, a library, an armory, a railroad car?

b. **TIME.**

For how long will you display it? A week, a month, a year?

c. **OCCASION.**

What sort of an occasion will you make of it? A conspicuous event? An incident to some larger occurrence? A specialized project?

4. **The Exhibit Content.** What are the raw materials, the facts, the ideas to be set forth? What are the tests of their suitability and adaptability?

5. **Form of Exhibit Material.** What types or forms will best display your raw materials? That is, are small panels to be used, or models, cartoons, and objects, or combinations of several of these forms?

What special features or attractions will add to their effectiveness?

6. **Exhibit Arrangement.** How will you utilize your floor space?

7. **Interpretation.** How shall the exhibit be explained to visitors?

HAVING A PLAN

8. **Organization and Construction.** Under what auspices will the exhibit be carried on? How can professional and volunteer co-operation be organized for preparing, advertising, and using the exhibit? How will you get it made?

9. **Publicity.** How will you induce people to come? Or if you have an exhibit which you wish others to borrow, rent, or buy, how will you get them to do it?

10. **After-use.** How in your follow-up work will you clinch the favorable impression created by the truths taught by the exhibit? How make people act upon what has been demonstrated?

11. **Cost.** How much should be spent on the whole enterprise? How distribute the sum to cover panels, booths, management, advertising, and the other items?

An exhibitor or exhibit committee could easily prepare a plan by following the letter rather than the spirit of the above outline. He could complete this plan in a brief time, but if followed, the results would be of small value. The analysis of this plan in relation to a baby-week campaign, for instance, might run something like this:

The purpose? To save babies and to get more baby nurses.

Why an exhibit? Because everybody likes to look at pictures and objects, especially those about babies.

The audience? We want the public, everybody—

THE A B C OF EXHIBIT PLANNING

mothers, fathers, city officials, everyone who will come.

What will be the method of exhibiting? We will get the largest hall in town and fill it with pictures and panels of babies and with baby things. The exhibit will be open all day and each evening for a week. While it lasts it will be the biggest event in town.

The exhibit content and form of material? We will write around and borrow as many exhibits as we can get about health, milk, babies, and anything relating to child welfare. We will ask the health department to lend us any material it has; the stores will give us baby things; the visiting nurses have some photographs. The schools will make some signs for us. The nurses will talk to the mothers. We will have a different speaker every afternoon and evening, and motion pictures if we can get them. Everybody comes if there are "movies."

Organization? A few people do all the work anyway, so we will not have any committees, but we will invite the leading organizations to help and put a lot of names of prominent people on our letter-heads to give the affair the proper backing.

Construction time? We can be ready in two or three weeks if we can get the exhibits.

Publicity? The newspapers will give plenty of space to anything about babies, so we will have no trouble on that score. We will use window cards

HAVING A PLAN

to advertise, and give dodgers to the school children to distribute.

After-use? The nurses will do the follow-up work and get the results desired.

Cost? Everything is to be contributed, but a few of us will "chip in" and pay for incidental expenses or any deficit.

Such a plan and an analysis as this is not an unusual method of approach to the organizing of an exhibit, except that all exhibits are not thought out even as conscientiously as was the case in this imaginary baby-week campaign.

We may go further and imagine that the committee which thus analyzes its job held what it considered to be a very successful exhibition. Many people came. The papers, as prophesied, gave much space. Some people spoke with enthusiasm about the affair. Some definite results were checked up, as, for instance, the finding of a number of babies that needed medical attention. But before this committee too hastily decides to do the same thing in the same way again, we should like to ask it to examine its success a little more closely. Many people came, no doubt; but were they the people to whom the exhibit was addressed? Did as many of these come as might have attended had a well-directed effort been made to interest them? And of the people who did come and who looked and listened, how many do you feel confident grasped what the panels and cartoons were really meant to convey? Did they show any evidences

THE A B C OF EXHIBIT PLANNING

of being impressed with their truths or of going home resolved to do their share toward saving babies? And that space in the paper; was it filled with the kind of news that grips the reader's mind and imagination? Did it really carry your message or was the space mostly taken up with mention of "prominent people" who loaned their names?

Even with the most careful planning we cannot be sure of success, and we can be much too easily satisfied with vague results that give pleasurable emotions to a committee which is not ready to apply the sound after-discipline of checking up. A businesslike method calls for an examination of the project at the moment of undertaking, and for a careful and thorough study of all sorts of details at several stages of preparation.

In the following pages, each of the questions asked in the list given above is discussed. As the term "exhibit"¹ covers many diverse types, and as exhibits of social data present special difficulties as well as special opportunities, we have not attempted to lay down rules in relation to any of the factors involved. Furthermore, we are keenly aware of the extent to which personal preferences and opinion govern one in making suggestions.

¹ A distinction is made throughout this book in the use of the terms "exhibit" and "exhibition." Exhibit is used to designate the thing exhibited, a panel, a poster, a model, or a device, one or a group of the units which taken together make up the total display of the exhibition. By exhibition, on the other hand, is meant the event or the occasion, the thing you go to; it includes the exhibits as a whole, the act of exhibiting or showing them, and the personal performances going on in connection with them.

HAVING A PLAN

Still, by applying the methods of analysis generally accepted in other fields to the problems of an exhibit, we can arrive at some fairly acceptable principles and conclusions as a basis for working out individual exhibit problems.

III

WHY DO YOU WISH TO HAVE AN EXHIBIT?

THOSE who see their objective clearly may answer our title question, "Because we want to get something done. We wish, for instance, to show foreign women of the tenements that flies carry disease," or "We want to create a demand for a law raising the age limit for compulsory education."

A clear purpose in undertaking an exhibit may seem so obvious as scarcely to need stating. Yet it happens in a surprisingly large number of instances that those who plan exhibits see their objective so vaguely as to say in answer to the question of purpose, "We want an exhibit to show at the annual meeting of the Woman's Club," or "We have been offered space in an industrial exposition and we want to get up an exhibit to put in it." An exhibit is, to be sure, something to show or with which to occupy space, just as a speech can be something to occupy time or fill the air with sound. We are all aware of the futility of speeches of this sort, but curiously enough, many people are readily satisfied with exhibits that are merely something to show and to occupy space, even though the rather pur-

WHY DO YOU WISH TO HAVE AN EXHIBIT?

poseless plan may call for much effort and not a little expense.

With a definite purpose in view, with a clear end in mind toward which all your planning is directed, you can test each step in the exhibit preparation by its usefulness in relation to that purpose. If your exhibit is aimed to teach tenement mothers to keep flies out, you know at once that you must devise special methods of inducing this reluctant group to come and see your exhibit; that detailed scientific or technical charts demonstrating the method in which flies carry disease germs will not be very convincing to them; that in addition to making the fly menace clear, you will need to demonstrate very simply and practically how windows can be screened at small expense, or how as an alternative it is at least possible to keep flies away from the baby and from the food. In fact, everything you do in preparing for the exhibit—the choosing of time, place, ideas, forms, words, explainers, follow-up—is almost sure to be different from and much more specific than would be the case had you not clearly defined your objective and directed your whole effort toward it.

If the effort is worth making, obviously the end in view must be something worth while, and you are likely to reach that end just in so far as you start out with a definite and worth-while purpose and keep the purpose before you at every step of the preparation. Most social workers at best can accomplish but a small part of what they would

THE A B C OF EXHIBIT PLANNING

like to do. Why, then, waste effort on making an exhibit for so vague a purpose as just to lend to women's clubs or to show at an annual meeting or at county fairs? Why fire a stray or scattering shot if it is possible by taking aim to hit a target?

THE SPECIAL FUNCTION OF AN EXHIBIT

We have been somewhat insistent as to the importance of the exhibitor seeing clearly the definite purpose to be served by the use of an exhibit. A necessary condition of having such a purpose is an understanding of what results may reasonably be expected from an exhibit. We have asked, "What do you wish to accomplish by means of an exhibit?" and a fair counter question may well be, "What can we expect to accomplish through one?" Our reply to this would be that the function of an exhibit in a campaign of education is to get attention and to create public opinion. The exhibitor, for example, whose purpose was to stimulate a demand for a law raising the age for compulsory education, probably had this function in mind. Before a legislature will pass a measure requiring children to go to school one or two years longer, legislators must be made aware of a public opinion in favor of such a law. This public opinion may be created, to some extent at least, by placing before the citizens in exhibit form such striking facts, illustrations, and convincing arguments as will get the attention of those who may have been indifferent, will grip their imagination and set them to

Why not light up the schools and Churches for evening recreations



From Springfield Survey Exhibition

MINIATURE STREET SCENE

The buildings are of cardboard painted in water colors and the windows of tissue paper. The figures of people were cut from magazines, colored and mounted on heavy cardboard. The amusement places were brightly lighted from the inside and made a striking contrast to the darkened school and church. The silhouetted figures of dancers appeared against the windows of the dance hall. This model, as the central feature of a booth, called attention to panels comparing commercial amusements with the possibilities of school centers as a means of providing wholesome recreation. It was produced by volunteer artists from specifications supplied by an exhibit specialist.

SCHOOL ITEMS OF INTEREST



CLASSROOM LIBRARIES IN ELEMENTARY SCHOOLS, 13,568. LITTLE BRANCH LIBRARIES, EACH CONTAINING FROM 35 TO 50 CAREFULLY SELECTED AND GRADED BOOKS, FORM ONE OF THE LARGEST LIBRARIES IN THE COUNTRY, TOTAL VOLUMES, 513,300. 665,000 CHILD PATRONS DREW DURING THE YEAR, 0,600,000 BOOKS. SUPPLY EQUALLY DIVIDED BETWEEN STATE AND CITY UP TO \$2 PER TEACHER. CATALOGUE OF SELECTED BOOKS SENT BY BUREAU OF LIBRARIES TO EACH ELEMENTARY SCHOOL FOR TEACHERS' USE.

THE BOARD OF EDUCATION SUPPLIES THESE CLASSROOM LIBRARIES FOR THE PURPOSE OF GIVING EVERY TEACHER AN OPPORTUNITY TO ADVISE HER PUPILS WHAT TO READ, AFTER THE SCHOOL HAS TAUGHT THEM HOW TO READ, OF DEVELOPING A TASTE FOR GOOD BOOKS IN THE EARLIER YEARS OF SCHOOL LIFE AND OF MAKING FUTURE READERS AND PATRONS FOR THE PUBLIC LIBRARIES.

KINDERGARTENS. NEW ADAPTATION OF KINDERGARTEN METHODS TO TEACHING DEAF, BLIND AND OTHER HANDICAPPED CHILDREN. INAUGURATION OF TEACHING ENGLISH TO FOREIGN-BORN KINDERGARTEN MOTHERS.

COOKING. TEACHING OF HOME MAKING EXTENDED TO THOUSANDS OF OVER-AGE GIRLS BELOW THE 7TH YEAR. MODEL FLATS INSTALLED. ESTABLISHMENT OF COOKING CENTERS IN 24 SCHOOL KITCHENS FOR FEEDING PUPILS WITH NOURISHING FOOD AT COST OF A CENT A PORTION.

DRAWING. ESTABLISHMENT OF TRAINING CLASSES IN DRAWING IN TRAINING SCHOOLS FOR TEACHERS, FOR THE INSTRUCTION OF GRADE TEACHERS NOW IN THE SERVICE.

HYGIENE. 204 SCHOOLS HAVE ORGANIZED PUPILS' SANITARY SQUADS. PUPILS LIVE DAILY THE THINGS TAUGHT. MEDICAL INSPECTION IN CO-OPERATION WITH VISITING PHYSICIANS AND NURSES OF THE DEPARTMENT OF HEALTH.

MUSIC. PUBLIC CHORUS. SINGING OF CHILDREN. VIOLIN CLASSES BY PROFESSIONAL TEACHERS IN SCHOOLS AFTER SCHOOL SESSIONS.

SEWING. 17,620 DRESSERS MADE BY CHILDREN AND WORN AT GRADUATION EXERCISES. 102,179 FULL SIZE GARMENTS MADE.

SCHOOL SAVINGS BANK. ESTABLISHED IN MANY ELEMENTARY SCHOOLS. WEEKLY DEPOSITS BY PUPILS WITH TEACHERS. TOTAL DEPOSITS PLACED IN SAVINGS BANK. INDIVIDUAL PASS-BOOKS ISSUED TO PUPILS AT END OF TERM.

SOME REGULARS. THRIFT ENCOURAGED; NUCLEUS OF CAPITAL; CHILDREN ENABLED TO COMPLETE EDUCATION WHO WOULD OTHERWISE BE COMPELLED TO GO TO WORK; CLOTHING AND MEDICAL ATTENDANCE SUPPLIED WHEN NECESSARY.

ORGANIZATION OF 3 CLASSES AT UNITED STATES DEPARTMENT IMMIGRANT STATION AT ELIAS (1910), FOR THE PURPOSE OF TEACHING ENGLISH TO FOREIGN CHILDREN UNDER 16 YEARS OF AGE, IN CONFORMANCE WITH COMPULSORY EDUCATION LAW.

A BADLY OVERLOADED PANEL

A BADLY OVERLOADED PANEL

The illustration opposite is an example similar to that on page 61 of a mistaken idea of the functions of exhibits. It was one of a large series of panels most of them as heavily worded as this, the whole group forming one feature of an extensive exhibit which was in turn only a small part of a great exposition. Clearly it was not appropriate to display on walls such information as this, which in order to be comprehended required the closest examination. Then, too, the reading matter itself, when one has endeavored to give it close attention, proves to be mainly a catalogue of accomplishments.

The difficulty in reading so much material is greatly increased by the exclusive use of capital letters. Compare this panel with any of those reproduced on other pages, where the text is in lower case type, and note the difference in readability. The gummed letters used on this panel were to be had only in capitals with a shiny surface, both of which facts prove serious drawbacks to their use in the text of exhibit panels. Capitals are excellent for titles, for brief statements, and for occasional emphasis; but no one ever thinks of printing a book or even a leaflet all in capitals, and neither should the text of a panel be made up entirely of them.

THE A B C OF EXHIBIT PLANNING

asking questions, to talking the matter over with their neighbors, to reading more fully on the question in the newspapers and in the reports of investigators, and finally, in some way to making their convictions register through their representatives in a new law.

Or, to choose a simpler illustration, you may hold an exhibit which has as its object to show housewives that cornmeal is a valuable and desirable substitute for wheat. The exhibit of foods prepared with this substitute will arouse their interest, but further information must be given them in the form of printed recipes that they may carry away with them, and even through cooking demonstrations in order to translate this aroused interest into the successful home use of cornmeal.

Still another illustration is supplied by an exhibit which presents the "high lights" of the findings of a community survey. The exhibit attracts the attention of citizens who had never before taken an interest in social problems and sets the case before them. Selected facts and problems are made graphic and interesting. The newspaper accounts and the survey reports then give the more detailed information on which any program of future civic action must be based. Finally, it is through the initiative of the citizens themselves, whose interest has been fired by the striking way in which a few facts have been presented in the exhibit and further developed in supplementary data

WHY DO YOU WISH TO HAVE AN EXHIBIT?

of survey reports, that action will be taken on the findings.

We believe, then, that by clearly recognizing that the function of an exhibit is to attract attention to and arouse interest in a particular need, exhibitors will save a considerable part of the effort that is now wasted in ineffective presentation. If you are determined to get people interested in your subject, you are not likely to risk driving them away from the exhibit by failing to make it inviting, nor will you select the kind of information or present the amount of it that you must know, if you consider the question at all, will only bore them and dull their receptiveness unless their interest happens to be already as keen as yours.

ADVANTAGES OF EXHIBITS

If we agree, then, that the function of an exhibit is to get people interested in a subject or to create a demand that a certain thing be done, the next question is: What are the particular advantages of this form as a method of arousing interest? Why present the subject in the form of an exhibit rather than as a lecture, a printed report, or as an article or series of articles in newspaper or magazine?

While exhibits, of course, have their limitations, they also have a number of advantages, among them the following:

1. An exhibit can be made so striking as to attract the attention of people who would not go

THE A B C OF EXHIBIT PLANNING

to a lecture or read a pamphlet or otherwise become informed on the subject exhibited.

2. It is a quick method of presentation, giving ideas in a form more readily grasped than through description or exposition. Moreover, it appeals to all sorts and conditions of men; to those who read editorials as well as to those who get no further than the baseball news or the comic page in the evening paper.

3. By bringing people together to receive your message, instead of by giving it to them one at a time, as in the sending out of reading matter, you have created a sort of group attraction, each visitor feeling the interest of his neighbor and being stimulated to an interchange of talk about the things illustrated.

4. It is possible to estimate the number and the kinds of people who attend your exhibition and to form a partial judgment of their reaction to it, whereas you can only vaguely estimate the impression that a press story or a leaflet makes upon its readers or the number who read it.

5. Through an exhibition public attention may be focussed on one idea during a brief period to such an extent that it becomes a live issue in the community, or at least a live topic of conversation. It is a method of intensive cultivation of public interest.

6. The exhibition "explainer,"¹ meeting people in

¹ See Chapter IX, How Shall the Exhibit be Interpreted? for definition of this term.

WHY DO YOU WISH TO HAVE AN EXHIBIT?

small groups, has an opportunity for valuable personal contacts, such as printed reports, and even lectures, do not offer. Furthermore, the visitor can ask him questions which, in the case of the printed page, he cannot ask the author.

7. In educational or publicity work there is usually room for a new scheme or method. One of the great values of an exhibition is that it offers the possibility of telling the old story and the old facts in a new form. Many social or civic welfare campaigns pass through a slack or stale period when the energy of their promoters and the interest of the public flag. By means of this new method of telling your story through pictures, models, objects, and other devices, a new life and a new force are given to your propaganda.

LIMITATIONS OF EXHIBITS

It is obvious, on the other hand, that exhibits have their limitations; it cannot be laid down as an invariable rule that the exhibit form of educational work will meet most adequately every need in the spreading of information and the arousing of interest in questions of social welfare which may arise. Most of the limitations, however, have to do with the amount of detail involved in the planning and the construction of exhibits. The other drawbacks for the most part are not peculiar to exhibits but are found in all other forms of educational campaigning. Instead of dwelling upon them here, therefore, such difficulties are discussed

THE A B C OF EXHIBIT PLANNING

and, wherever possible, dealt with constructively throughout the chapters of this volume.

BY-PRODUCTS OF EXHIBITS

✓ Finally, exhibits often produce valuable by-products. An exhibit prepared jointly by various organized groups often brings about better co-operation and more cordial relations than existed before. Working together on concrete proposals, instead of only among abstractions, is a sane and stimulating process.

Objectifying the purpose and the hoped-for results of your campaign, selecting the salient points of information that you wish emphasized, and trying to express them within the necessarily limited space of the exhibit so clearly that the uninformed may get at least an introductory understanding of them often serve to clarify your own ideas. Promoters of social, educational, or health movements, often without realizing it, begin to speak of their subjects chiefly in professional or technical terms, which, if continued, destroys the force of their message to a large body of their listeners. The necessity to return to stating their propaganda in language so simple that it will be easily grasped by the mind unfamiliar with the ideas expressed often shows them the long distance they have traveled from the people.

IV

WHO SHOULD SEE THE EXHIBIT?

WE have said that getting people interested and informed on certain definite conditions, ideas, or things to be done is the chief function of an exhibit. We should carry that statement a step further and say that getting the "right" people interested and informed is the measure of its usefulness. The right people are those who can be helped by the exhibit or who, in turn, can help in accomplishing the purpose of the exhibit. If this is to promote back-yard or vacant lot gardening, you want to show the garden exhibit to people who have unused yards or who are interested in providing summer occupations for children and grown-ups.

SELECTING THE AUDIENCE

Our first step, then, after we have made up our minds to have an exhibit on a certain subject, is to decide who should see it. Determining the audience is first in the plan because we need to adapt every other part of it to attracting, informing, and influencing our clientele. We must note their practical

THE A B C OF EXHIBIT PLANNING

interest in the subject matter or purpose of the exhibit, their points of view, their traditions, the amount of intelligence they possess, or their particular need of the facts to be set forth. We want to know also whether the reform or thing proposed upsets old customs or perhaps affects their pocket-books.

Again, we will want to hold the exhibit where the people we hope to reach can see it conveniently, under circumstances and at times agreeable to them. For instance, if we want to reach mothers, many of whom are Jewish, we won't choose a Hebrew holiday nor set up the booths in the Sunday school rooms of a church. If the exhibit is to interest working people, we won't have all the special features in the mornings and afternoons. Moreover, the exhibit must present its facts in a manner that will be easily understood and it must be advertised in ways that will attract the attention of its proposed clientele. To accomplish all these things we must first know just who compose this clientele, what they are like, and plan accordingly.

But to differentiate the people who should be reached and to lay plans to interest them is not always as simple as it would seem to be in the illustrative case of the people to whom to show your garden exhibit. If your purpose is to get a law passed by the state legislature, for example, the people to be influenced are the legislators. The exhibit may do this directly by being displayed be-

WHO SHOULD SEE THE EXHIBIT?

fore these legislators, or indirectly by influencing the people who tell them what to do. This latter group would include the leaders or influential people and the mass of voters. If there is not yet any strong public opinion in favor of your bill you probably want to reach the mass of voters. But your time and opportunity may be limited so that you can at best reach but a small percentage. Therefore, under careful planning, you will study the situation in the legislature first. You may find there certain centers of opposition and that the best thing is to go into the enemy's camp to do your work. It thus becomes clear that in a carefully mapped out campaign you have an opportunity to choose from among many possibly desirable people a clearly visualized audience, selected because it is important that its members get the facts.

Furthermore, you avoid much waste effort by admitting at the start that you can reach but a part of those whom you would like to reach. Concentrating your effort on a certain audience, therefore, means to choose special groups from among those who ought to see the exhibit. Emphasis may be put upon those through whom you hope for the most support, or who most need the information, or even upon those you may be able to reach most easily by such limited funds as you have available.

For example, for a recent small exhibit on babies' sore eyes¹ the desired audience included:

¹ For halftone reproductions of this exhibit, see pp. 24a and 24b.

THE A B C OF EXHIBIT PLANNING

1. Public-spirited people who were in a position to promote legislation making treatment of babies' eyes at birth compulsory.
2. Doctors and midwives who would give the treatment.
3. Mothers who should be most vitally concerned in the welfare of their own babies.

It was decided that the exhibit would lose much of its force and directness if the appeal were made to people with such varying points of view as these three groups. So the choice fell on the mothers, particularly on the poorly educated mothers whom it was necessary to make understand a few simply stated facts. The appeal to these women could not have been made half so direct and simple had they not been selected as the one definite group for whom the exhibit was prepared. Incidentally, the appeal probably lost little of its force and value to a much larger and more intelligent audience.

CLASSIFICATION OF AUDIENCES

When we speak of "definite groups of people" as making up a desired audience we mean those for whom the exhibit should have some special significance. Fortunately these people usually possess certain traditions, interests, or circumstances in common. The classification given below indicates some of the factors to be taken into account in distributing people into prospective exhibit audiences or clienteles. These groups are by no means mutually exclusive, but they are composed of indi-



Prepared by the National Committee for the Prevention of Blindness, Inc.

Sketches by Carroll Holiday

A POSTER EXHIBIT ON BABIES' SORE EYES

The size of the posters is 20 by 26 inches, and the material is a heavy coated, cream colored paper with a dull finish. Five posters made up the exhibit; the other two are reproduced on page 24b.



Each detail of these posters was the subject of careful consideration in relation to the purpose of the exhibit as described on pages 23 and 24. What is told and what is left out; the choice of simple, everyday words; the brevity (an average of 24 words to a poster); the expressing of ideas mainly through pictures; the omission of extraneous ideas and facts that would have weakened the message; the portraying of characters and scenes that have almost photographic resemblances to the kinds known to the people who will see the exhibit; the arrangement of words and pictures; all of these features represent painstaking effort, and much revision based on criticisms and suggestions made by many people of many points of view.

POSTER EXHIBIT (continued)

The other three panels in this series are reproduced on the previous page.

WHO SHOULD SEE THE EXHIBIT?

viduals or bodies to whom a certain exhibit should be specially interesting or applicable. They may be defined according to:

Occupation. Merchants, mine owners, mine operators, factory owners, superintendents, miners, railroad workers, skilled mill workers, day laborers, clerks, professional people, housewives, farmers, lumbermen, and the like. A complete list would be long. We would naturally aim to get housewives to come to an exhibit on food values, industrial workers and employers to one on industrial accidents.

Background of Information. The college graduates, high school graduates, those with grammar school experience or less, illiterates, people with poor or average education. We may divide this group again, in relation to its knowledge of the special topic of the exhibit, as having none at all, or having a general, a technical, or a specialized knowledge of the subject. An exhibit demonstrating food values in terms of proteids, carbohydrates, fats, and minerals, and the measuring of foods in calories, would obviously not be intended for the ordinary cook, tenement mother or housewife, but for people familiar with these terms.

Age. School children, adolescent boys and girls, young men and women, mature people. An exhibit on sex hygiene will need to be planned with very careful reference to the particular age and sex of the audience it is intended to reach.

Degree of Responsibility. Parents, teachers,

THE A B C OF EXHIBIT PLANNING

clergymen, city or state officials, employers, labor leaders; or, in other words, the persons who can directly promote reforms for the benefit of those under their control or guidance. An exhibit on law enforcement should reach the city or state officials charged with the administration of the laws involved.

Organized Groups. Members or officials of organized bodies that may speak for their whole membership, as vestries of churches, trustees of colleges, managers of hospitals, officers of labor unions, lodges, civic and commercial associations. A proposed civic improvement, such as a playground or a series of infant welfare stations, needs the support of the organized bodies of a community, and the exhibit should be seen by representatives of these in their official capacity.

Points of View Toward the Topic. Friends of the movement or people indifferent to or opposed to it. An exhibit whose object is to get a child labor law passed will probably be planned to arouse the conscience of indifferent people or to bestir friends of the movement to action. Since to do this may require a dramatic presentation of bad conditions endured under the present law or its abuse, it is hardly to be expected that the exhibit would win over employers whose humanity is being challenged or whose pocketbook is likely to be affected by the proposed new law. At any rate, the exhibit would hardly be planned for them primarily. Those groups and individuals whose sympathies are normally with such a reform should be enlisted first.

WHO SHOULD SEE THE EXHIBIT?

Wealth or Poverty. People of great wealth on the one hand, or those receiving bare living wages or less than a living wage, on the other, will not be greatly interested in an exhibit on ways of reducing waste in the home; with the first group the incentive is slight, and with the second the possibility of saving is practically *nil*. But an exhibit of home-made ice-boxes, fireless cookers, or the like, has a direct appeal to people with moderate incomes.

UNDERSTANDING THE AUDIENCE

A number of other factors besides those that can be listed under group definition must be considered in visualizing your audience. Will it gather solely in answer to your invitation or to the direct publicity of the campaign, or will it be assembled for some other purpose rather than the exhibit? Will people merely "drop in" casually or will they be led to come for the purpose of seeing the exhibits? Will they be in holiday mood, as at an amusement park, or preoccupied, fagged and hurried, as at a convention? Will they be sightseers with a desire to look at everything, but with attention quickly distracted as at an exposition; tired and confused because of long standing, crowding, and noise, as at a fair?

As has already been indicated, the circumstances, traditions, and interests of the people who constitute your audience have a direct bearing on the content and form of your exhibit.

THE A B C OF EXHIBIT PLANNING

These considerations, such as deciding what kinds or groups of people should see the exhibit, and planning it in direct relation to their mental capacity and their industrial and social affiliations, are emphasized here because they are ordinarily so much neglected. Exhibitors are probably misled by the methods of those advertisers who spread their advertising broadcast without much apparent effort to sort out from the mass of people those most likely to buy their product. But social workers do not have the enormous financial resources which this method of finding a public requires. There are many advertisers who aim to girdle the globe with engaging statements about their products. We all know how impossible it was for years to escape from Sunny Jim and Sozodent. But newspaper and billboard publicity are only parts of the selling plan of these merchants. They have many methods of reaching selected groups with special selling schemes adapted to them; and in this latter effort they do exactly what is advocated here—they seek to visualize and understand their audience. The social welfare exhibitor has neither money nor effort to spend on “broadcast” exhibiting, and if he should venture to display his posters and panels without any relation to a selected clientele, he would be likely to exhaust his resources and to have nothing left with which to follow up his initial efforts.

Again, many exhibitors, even after selecting their prospects, promptly forget them. Recently

WHO SHOULD SEE THE EXHIBIT?

a poster on health habits was prepared especially for school children. But those who prepared the poster, after deliberately deciding that its appeal was to be made directly to school children, must have straightway forgotten their decision, because the poster said as many things to parents as it did to children. Some of the terms used were quite unfamiliar to them. And assurance that children would follow the kind of advice given was almost wholly dependent on the initiative of their parents. Although the thing is not easy, it is nevertheless worth while to concentrate one's exhibit effort at a given time and place on a particular group. This does not mean leaving out other groups entirely. It means reaching one group in one way, a second in another, and ultimately accomplishing much more because each effort, however small, has been effective.

V

WHAT WILL YOU DO WITH YOUR EXHIBIT?

THIS question needs to be answered before we are ready to consider the content and form of the exhibit. It includes several closely related questions which, for convenience, we may consider under the general topic, "Method of Exhibiting." These questions are as follows:

1. **Time.** Will the exhibit be permanent or temporary? If temporary, will it be shown for a few days or weeks? If permanent, continuously or at intervals?
2. **Place.** Will it be displayed in a single city, town, or neighborhood, or by traveling be seen by many people in different localities or states? In what sort of a place will it appear? A window, a school room? A small hall? An armory? A railway car?
3. **Circumstances.** Will its appearance constitute a special event, thoroughly advertised, or will it be incidental and make but a casual appeal to passers who may see the exhibit and drop in? Will it be related to any other occurrence (as a convention), or is it to be an affair by itself?

WHAT WILL YOU DO WITH YOUR EXHIBIT?

These three considerations then, time, place, and circumstances, form the basis for classifying the exhibit enterprises noted below. The distinguishing feature of a given type of exhibit is in some instances the place, in others the time or circumstances, but not necessarily all three. The various types described here will serve also to suggest the wide range of possibilities in the use of exhibits.

The extent of the enterprise and the auspices under which an exhibit is held are to some extent considered in the discussions of types which follow, but it seems best to leave the detailed discussion of these factors for other chapters.

COMMUNITY EXHIBITION

By a community exhibition is meant one held in the largest hall available, lasting one or two weeks and made a conspicuous event because of the nature of the facts gathered, the impressiveness with which they have been displayed, and the participation of various important bodies, together with the widespread publicity campaign accompanying its presentation. Such an exhibition becomes an event in which many kinds of people, by virtue of their actual connection with the industrial, educational, or civic problems discussed should be vitally interested; it is something taking place which is of large enough proportions to stir the imagination of all the people and to give them a feeling of taking part in a project of importance.

THE A B C OF EXHIBIT PLANNING

Examples: Child welfare and baby welfare exhibitions, such as have been held in many cities; the survey exhibition in Springfield, Illinois; budget exhibitions; city planning exhibitions; "What the Consumer Should Know" exhibition.

✓ Because of the extent of the project, the community exhibition should be undertaken only after all who may be concerned in putting it through have discussed it from many angles. The spending of large sums of money, the preparation of many exhibits all requiring the detailed attention of a number of people, the necessity to describe conditions accurately and to state facts authoritatively, the organization of the enterprise on a scale to guarantee it due publicity and a large attendance, all of these things should be fully considered before the affair is taken up.

The size of the undertaking makes the question of results especially pertinent. What may be hoped for from an enterprise of this kind? If your purpose is to impress specific information upon large numbers of people, so that they will remember it and act upon it, you could undoubtedly find other educational methods better adapted to the end in view than this one. In a large city, especially, the necessity of overcoming distances, of inducing people to make long journeys to see a new and suspiciously "educational" kind of show, in itself presents large difficulties. Our observation of many exhibitions makes us believe that this method will reach a smaller number of people than could be

WHAT WILL YOU DO WITH YOUR EXHIBIT?

reached if the same expenditure of effort were put upon carrying your information to the public instead of upon trying to bring them to you. In a city of small distances this objection does not hold.

Again, those who do attend, see at one time a variety and an amount of information impossible to assimilate in the few hours of a single visit and under the conditions of noise and crowding that are likely to obtain. The same amount and variety of information parceled out piecemeal would make a much stronger and more permanent appeal. The bigger the show the greater the variety of material there is likely to be, and consequently the greater likelihood of confusion of ideas in the minds of visitors.

If, on the other hand, your purpose is largely to arrest attention in order to get some outstanding facts and figures before the community as a whole, to bring a general topic into prominence during a brief period with a view to launching a campaign of education for a longer period before, coincident with, and after the exhibition, your chances for results from the community exhibition are reasonably good.

In the large child welfare exhibits, for instance, held in a number of cities, many people who attended became aware for the first time of the existence of a large volume of highly specialized knowledge concerning the problems of childhood. They saw that an amazing number of people and organi-

THE A B C OF EXHIBIT PLANNING

zations were carrying on great enterprises which dealt with some one or more aspects of child-care. From that time forward these citizens held a new respect for this field of effort, recognizing that it deserved an important place in the thought and attention of themselves and the community. Many visitors, too, learned that worth-while information was available which they could apply to the better home care of their own children. The real achievement was not so much the passing on of definite facts or sets of facts, as the awakening of a previously indifferent community. We would say, therefore, that it is only when a majority of those concerned in the project feel that such an awakening is needed and that there is some prospect of achieving it, that a community exhibition should be undertaken.

CONVENTION EXHIBITION

An exhibition of the type to be described next is held during the period of a national, state, or other gathering in a convention city, the exhibition being one of the events of the gathering. It may be made up of displays prepared by the organizations participating in the convention; or brought together by a local committee in the city in which the convention is held showing local problems and achievements for the interest and instruction of both out-of-town visitors and townspeople.

Examples: Such exhibits have been held in connection with the National Conference of Social

WHAT WILL YOU DO WITH YOUR EXHIBIT?

Work at Baltimore, Indianapolis, Pittsburgh, and other gatherings of the conference.

There is a growing conviction on the part of those who have had experience with convention exhibitions that they are of doubtful value. The convention offers a rare opportunity to the people of the city where it is held to meet visitors and hear speakers who possess a rich experience and knowledge, gathered in other parts of the country. Townspeople might profit much more from a local exhibit held at another time when no such opportunities as these compete with the exhibit for their attention. As for the out-of-town visitors, programs are usually too crowded to allow them to spend time at an extensive exhibition. Indeed, if there is an occasional half hour to spare, most visitors like to devote such margins to what they regard as a most valuable by-product of the convention; namely, personal contacts and interviews with local people and other visitors, and visits to local institutions in the field covered by the convention. Too seldom has the convention city fully utilized its opportunity for making the convention useful to local people, to say nothing of having an exhibition in addition. An exhibition competes, too, with the convention for newspaper space as well as for the time of visitors. Moreover, the demands made upon leaders in planning and managing a convention are so great as to leave but a few of the better equipped ones for the preparation

THE A B C OF EXHIBIT PLANNING

of exhibits, and the exhibits, therefore, are generally not of high average.

On the other hand, the small departmental exhibit of interest chiefly to a department or a section of the convention and held in or near the meeting place of those most concerned, may be of very real value. This type of exhibit has been illustrated by several departments of the National Conference of Social Work and will, we believe, come to replace the more formal and inclusive exhibitions of earlier days. On the whole, there seem so few advantages to be secured for the larger affairs that we are inclined to believe that the holding of them is a matter of habit rather than the result of carefully weighed reasons.

TRAIN EXHIBITS

An exhibit that travels in its own permanent setting in a car or train of cars, which makes stops for a few hours or a few days. An advance campaign of publicity with organized local co-operation brings visitors to the train at each stopping place.

Examples: Public health exhibits for rural districts; Red Cross exhibits on first aid; the Pennsylvania food conservation exhibit train.

In the beginning the train exhibits had the advantage of being a novelty. People went to see them out of curiosity. But in some sections of the country the novelty has already worn off, and the train exhibit and demonstrations to be successful,



A TRAIN EXHIBIT

This train toured a state carrying a message from those directing the work of food conservation to the people who should fully understand and believe in the program of food-saving if their co-operation is to be assured.



HEALTH EDUCATION PUT IN THE PATH OF CROWDS

A "drop-in" exhibit used by the New York Social Hygiene Society at an amusement park to attract the attention of passers-by, typical Coney Island crowds, whose interest would be difficult to obtain except in this casual way as an incident in a sightseeing trip.



A DEMONSTRATION IN A CITY SQUARE

The mere fact of carrying on a homely task in an unusual place attracted crowds; and the striking contrast not only between stalls and animals but even in the clothes and actions of the dairymen, aroused keen interest in clean milk and visualized milk dangers to people who were indifferent to other forms of education. "The dirty way" was recognized as being a true picture. Happily "the clean way," which obviously entails only a little more trouble and expense in equipment, is also often found in practice as well as in the exhibit.

As an exhibit, the display could be greatly improved by better arrangement and better ideas for the placards. The importance of clean milk could be driven home more emphatically by holding the exhibit to that single idea—it could even be strengthened by telling, for example, where a consumer could find out how his dairyman is rated and the danger from milk produced under bad conditions. "Cold and covered" milk, the chief subjects of the placards, are not illustrated. The placard on the food value of milk only distracts attention from the main purpose and adds very little new interest. The placard urging people to use "more milk," for "good health" loses force by its being located on the dirty stall. The label containing the words "the clean way" should be raised to a position opposite the alternate sign.

WHAT WILL YOU DO WITH YOUR EXHIBIT?

must now depend more upon their merits and upon good advance publicity.

This kind of exhibit has some striking advantages and some equally striking disadvantages. The former should be used and the latter overcome as far as possible to make the enterprises worth while.

To sum them up the main advantages are:

1. In a train it is possible to set up a permanent exhibit which, with a minimum amount of preparation, will be seen by a constantly changing clientele. The only other way to reach different local groups would be to make duplicate copies of the exhibits and ship them to the various places, or to have a permanent lending collection which is sent out on application. The train exhibits can be kept in better shape and be more uniformly shown off to advantage than those subject to the hard handling of travel and to amateur setting-up.
2. Only one staff of experienced exhibit directors is required in order to insure the best showing of the exhibit material in all the localities.
3. As indicated above, in some sections of the country a novelty still attaches to the coming of a "food special" or other exhibit "special," and an interested audience is assured.
4. Finally, the exhibit train carries to a community a graphic and striking message which, in view of the fact that the train has come from a distance, and its management has selected this particular community rather than another, makes an appeal almost personal.

THE A B C OF EXHIBIT PLANNING

Against these, the chief disadvantages are the following:

1. In many places the railroad siding where the train stands is neither a convenient nor an inviting place to visit.
2. The dimensions of a train are not well adapted to either the effective display of exhibits or to the accommodation of visitors.
3. Because of the narrow aisles, the visitors, if many, must be kept moving fairly rapidly and there is no opportunity to examine the exhibits carefully nor to ask questions. The exhibits, therefore, must depend for their success on being quickly understood and easily remembered.
4. At best, a small percentage of the possible visitors can have an opportunity to see the exhibits and the demonstrations unless the train stays in each place for several days, an impracticable length of time as a rule.

Finally, it should be pointed out, not necessarily as a disadvantage, but perhaps as a suggestion or warning, that unless careful planning and constant, skilled handling of visitors are assured people will not be accommodated to the maximum capacity of the train.

TRAVELING CAMPAIGN EXHIBITS

Exhibits from time to time are taken by trained workers on tour through a county, state, or a number of states as the basis of intensive educational work. The tour may last a few weeks or months

WHAT WILL YOU DO WITH YOUR EXHIBIT?

or be extended over several years. In each place visited, the exhibit is conspicuously set up and its presentation is made a notable event, often having the importance of a community exhibition in attracting widespread attention and interest.

Examples: Among a number of interesting traveling campaign exhibits have been the Pennsylvania Exhibit on Feeble-mindedness and the New York State Exhibit on Prison Reform, which toured their respective states in 1916. One of the most thoroughly worked out campaigns of this type was the American Tuberculosis Exhibition sent by the National Association for the Study and Prevention of Tuberculosis to many cities in this country and to several in Canada and Mexico.

The traveling exhibit is particularly valuable in providing the opportunity for a short-term intensive campaign of education. Its effectiveness, needless to say, depends on the attractiveness of the exhibit, on the vigor and ability of its directors, and on the efficient organization of the whole campaign. It provides the concrete and striking feature around which publicity and local organization may be centered.¹

It also gives those who are promoting the movement, of which the exhibit is part, an unusually good opportunity to sound public opinion in all the sections visited as to the ideas and programs presented. The leaders and their helpers are given a

¹ See plan for a Traveling Campaign Exhibit on State Care of Petty Offenders, beginning on page 167.

THE A B C OF EXHIBIT PLANNING

chance to meet and talk informally with the men and women whose support must be counted upon to make the movement succeed.

LOAN EXHIBITS

Exhibits sent from a central place, without personal supervision, to various neighborhoods, rural districts, or cities, either in response to requests or at the suggestion of its owners. It is for temporary local use, often in connection with other exhibits or with other events taking place in the locality.

Examples: Exhibits owned by state or national organizations or extension departments of universities, or government departments giving information of general interest or educational value. They are loaned to local branches of organizations, churches, clubs, schools, committees, and similar bodies.

One value of such a permanent exhibit is its use in combination with a locally prepared exhibit, the loan exhibit providing certain generally applicable facts and principles, while the local exhibit presents home conditions and proposed changes in the light of these facts. For example, a nationally owned housing exhibit would present the fundamentals of good housing and examples of successful housing experiments, while the local exhibit would show the bad conditions that prevail and the plans of a town improvement committee for better building enterprises.

WHAT WILL YOU DO WITH YOUR EXHIBIT?

Another good use is as an aid to teachers in presenting social and civic problems through graphic material. A collection of photographs, spot maps, and placards for use in teaching a class in civics something of a city's health problems is an illustration, for example, of a loan exhibit that can be made very effective. Good use of a loan exhibit involves planning and effort to assure its maximum value to the various local borrowers, as well as alertness in discovering opportunities to loan it for the right occasion.

"DROP IN" OR CASUAL EXHIBITION

A collection of exhibits displayed in a vacant store or in other quarters fronting on a busy street, drawing its visitors largely from those who may drop in in passing. The exhibit is continued as long as it attracts attention. Usually this type is employed not so much to stimulate immediate action as to present ideas and to enlarge the general information on a subject. Among the topics that have been treated in this manner in recent years are socialism, single tax, the tariff, and subjects connected with the public schools, public education, and food values.

This use of an exhibit may be one feature of a short term campaign, or of a long continued effort at education or propaganda that works through the slow process of increasing interest bit by bit until the accumulation leads to the acceptance of an idea. In the educational campaign against tuber-

THE A B C OF EXHIBIT PLANNING

culosis in New York and other large cities, such an exhibit was moved from time to time and place to place so as to touch different neighborhood centers, with the expectation of reaching the people who might have been overlooked by other forms of propaganda. The leisurely nature of this method has the advantage of affording valuable personal contact between the explainer and the unhurried visitors who literally drop in during their off hours.

The advantage of this type of use has been illustrated in the City Hall in Philadelphia. The City Hall is very near the center of the city, and more than average success in gaining the attention of large numbers has attended a series of exhibits held in a temporary building erected in its court. An endless stream of people passes this point all day long, and some of the long series of exhibits that have been held at that point have drawn large attendances. The conspicuousness of the location, too, gained a degree of press publicity unlikely to have been secured had the same exhibits been less favorably situated.

Timeliness and appropriateness of location, moreover, will often secure a welcome for an exhibit, as in the case of an exhibit on marketing or food conservation displayed in or near a public market.

The temptation in this method is to neglect the upkeep of the exhibit itself, and to leave it and all its educational resources largely in the hands of untrained and inexperienced helpers who are little more than caretakers. Publicity and organized

WHAT WILL YOU DO WITH YOUR EXHIBIT?

neighborhood promotion, too, may easily become slack through overlooking the fact that an exhibit should be made an event in every neighborhood to which it is sent. If the exhibit is neglected or loses its fresh appearance, if custom stales its variety, your cause will suffer.

EXHIBITS AT FAIRS

An exhibit suggestive of a side show displayed in a tent or small building, possibly advertised by banners in front and a "barker" to draw the people in; or a booth exhibit for the purpose of demonstrating one idea or one phase of the work of an organization.

Examples: Exhibits on baby welfare at state and county fairs. In the South, a crusade against hookworm was carried on at state and county fairs. Booth exhibits by civic organizations at industrial expositions.

The tent or hall exhibit at fairs gives an opportunity for small conferences or group talks, while the booth exhibit brings the name and object of an organization or movement to the attention of many not already acquainted with it. The chief opportunity in the booth exhibit lies in pressing home one idea or phase of work so that it stands out clearly in the memory of visitors even after they have seen the many and varied sights of the whole fair. It will be a loss of effort to treat more than one or at most a very few subjects. Of nearly equal value is the opportunity for personal contacts with

THE A B C OF EXHIBIT PLANNING

widely representative people, some of whom may have been readers of your literature or even correspondents with your office without any personal link. Again, the answering of questions may establish personal relations or at least give personality to your propaganda in the minds of the questioners. The effectiveness of this method of exhibiting depends very largely upon the skill of those in charge in interesting people, and upon the graphic character and the distinctiveness with which the central idea of the exhibit is made to stand out and to appeal to even the leisurely and amusement-seeking passerby.

MUSEUM OF SOCIAL WELFARE

✓ Permanent exhibitions or museums in which are shown collections of educational material in graphic form, sometimes in historical sequence or setting.

Examples: The American Museum of Safety, New York; the public health section of the American Museum of Natural History, New York; the Social Museum of Harvard University. A fourth example might be cited in the municipal exhibit of New York City shown the year round at the College of the City of New York.

The American Museum of Safety is made up largely of specimens of actual safety devices, many being shown attached to the machinery with which they are to be used in practice; the museum has exhibits also of the educational methods used in promoting safety in industrial plants. The health

WHAT WILL YOU DO WITH YOUR EXHIBIT?

section of the American Museum of Natural History includes in its collection selected examples of health dangers and sanitary expedients, chiefly of permanent exhibit value. The Social Museum of Harvard University contains a varied collection of material on sociological subjects, kept as nearly up to date as possible and intended primarily to supplement class room instruction.

The exhibit in the College of the City of New York includes a selection from the New York municipal exhibits shown at the Panama-Pacific Exposition and material from the New York budget exhibits. Much of what has been collected there will have continued usefulness for the illustration of current civic matters, but a considerable portion of it, unless it is replaced or brought up to date from time to time, will soon grow valueless except as historical material. ✓

A main difficulty in all permanent collections on social welfare is that much of the material soon becomes out of date and must be discarded or renewed.

With this difficulty overcome libraries and schools, as well as museums, may well be encouraged to increase their exhibit material and so far as practicable to use it as a loan collection available to clubs, classes, and other groups. As a general rule, use by the public of loan material will continue as long as strictly historical matter gives place to what is timely and of current application. Small collections of closely related material promise

THE A B C OF EXHIBIT PLANNING

to be more interesting and much more useful than larger ones covering diverse topics.

WINDOW EXHIBITS

The use of borrowed or rented window space in a store or in the headquarters of social or civic organizations, in which to display small loan exhibits, or a succession of posters and cartoons, slogans and campaign facts, or stories in silhouette, moving devices or automatic stereopticons has become quite common. The commercial window display of merchandise in any way related to the subjects of the exhibit is the merchant's own utilization of a campaign or his contribution to its teaching.

Examples: Many tuberculosis associations have exhibits prepared especially to display in windows, and woman's suffrage committees have made much use of windows at organization headquarters. "Things for baby's bath" during Baby Week, and open-air sleeping outfits during a tuberculosis campaign, have been shown by enterprising merchants in the windows of stores. During the Patriotic Food Show in Chicago in January, 1918, the large department stores all had effective window displays on food conservation.

The window exhibit of the merchant has, of course, as its object to attract the attention of prospective buyers to goods for sale within the store. The exhibit in the headquarters windows of a campaign committee or other organization may

WHAT WILL YOU DO WITH YOUR EXHIBIT?

have a similar purpose, that of inviting interest in the ideas and activities that are being promoted inside the building.

But the exhibit displayed in a borrowed or rented window that carries no invitation to "inquire within," has a different function. This use of an exhibit is especially worth while as a feature of an educational campaign which makes generous use of other publicity methods such as newspapers, posters, meetings, and exhibitions. Such publicity provides a setting, a background for the window display which the latter needs to save it from the indefiniteness of a merely isolated effort.

When a window display, including its setting-up as well as its space, is contributed by the merchant, it is likely to be more valuable because of the skill of the professional window decorator if there is one on the staff of the store. Some of the best of these specialists have developed the technique of constructing single unit exhibits to a degree surpassing that of any other group, as has been amply demonstrated in the liberty loan campaigns in which window displays contributed by merchants have taken an important part.

EXHIBITS FOR WAITING ROOM OR OFFICE

Graphic material may be used in waiting rooms of clinics, in reception rooms and offices of organizations, or in other rooms where visitors wait for appointments.

Examples: Numerous tuberculosis societies in

THE A B C OF EXHIBIT PLANNING

their dispensaries follow some adaptation of this plan. Exhibits suitable for such use are sold for small sums or distributed by different national, state, and local organizations, and state and national government departments.

For a carefully thought-out series of posters, this is one of the best possible uses, because it is sure of getting the attention of a well-defined group of the right people. The exhibit may consist of a series of posters on a single subject, displayed *in toto*, or one or two at a time for a certain period. The mistakes to be avoided are overloading the room with material, keeping the same material in place too long, or using material too technical to be easily understood by the visitors.

EXHIBITS FOR POST OFFICES AND RAILROAD WAITING ROOMS

The discussion under the preceding heading applies to the two leading centers in smaller communities—the post office and the railroad station. Here, too, where people wait with little else to claim their attention and sometimes for considerable periods, there may be less objection to the rather common type of governmental poster with its many words and crowded arrangement, a form unsuitable for other exhibit or poster uses.

CLASS ROOM EXHIBITS

Exhibits of graphic material on educational subjects prepared by students in public school classes.

WHAT WILL YOU DO WITH YOUR EXHIBIT?

Examples: Charts, maps, lantern slides, pictures and objects prepared by classes in civics, economics, sociology or hygiene.

These exhibits may be loaned in exchange for like exhibits from other schools after having been displayed for the parents and friends of the pupils. In turn a city, county, or state exhibit may show selected examples from all the participating schools.

The teaching value of graphic material has been so amply demonstrated in many fields that proficiency in making panels and pictures should be more carefully developed in schools and colleges. There is much to be gained by the students themselves from the attempt to give expression to what they have learned in a variety of original and striking exhibit forms.

PLATFORM EXHIBITS

Exhibits of selected material significant for use by a speaker in a meeting, including large muslin mounted displays, portable charts, models, objects, or stereopticon slides of a size and form easy to carry to committee meetings and other gatherings.

Examples: The hookworm campaigners in the South have used portable chart collections; the National Child Labor Committee and others have "suit case" exhibits; several church survey reports have been exhibited in the form of slides made up as miniature exhibit panels; the American Social

THE A B C OF EXHIBIT PLANNING

Hygiene Association has prepared a series of picture panels intended chiefly for speakers who address fairly small audiences; socialist speakers have made considerable use of home-made stands carrying six or eight canvas panels attached to narrow spring rollers.

The exhibit made up in the form of lantern slides is particularly valuable when accompanied by an explainer or speaker who understands the slides, while certain portable objects, charts, or pictures may be used with good effect in many places where lantern slides would be impracticable. All too little use of portable material has been made by speakers upon social and civic subjects before popular audiences, notwithstanding the familiar and successful use of object lessons in the church and Sunday school.

MULTIPLICATION OF AN EXHIBIT

An exhibit for wide use may be duplicated in one or many forms and be distributed for a great variety of local uses, and at a disproportionately small increase over the original cost. Usually the duplicated parts are reproduced in leaflets, post cards, halftone illustrations, slides for lanterns, posters, inserts for correspondence, and the like. They may be sold to the users for a sum that covers the whole or part of the cost of reproduction and sending.

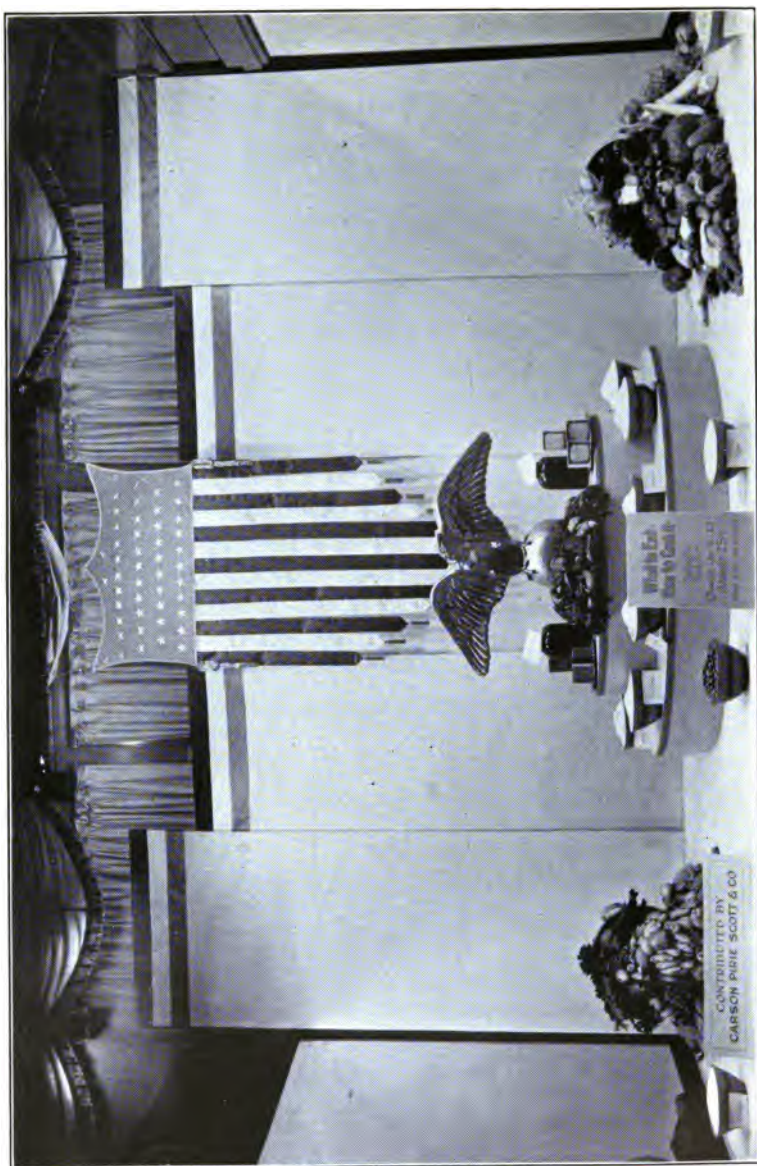
Examples: The exhibit of the National Committee for the Prevention of Blindness on Eye



Prepared for the Food Facts Bureau, Boston

A WINDOW DISPLAY

The object of this exhibit was to make "peach butter" appear so appetizing that people would be induced to enter the building and learn how to make it. The display is simple and the decoration attractive and appropriate. It could probably be improved by using the space under the shield for the words "Come in and find out how to make it," thus making the invitation the central feature. The words "It's Good—Uncle Sam Says So" and "Sugar and jams will save butter" could be lettered in the spaces beside the child's picture if the side panels were increased in width. No placards would then mar the effectiveness of the background screen.



A WINDOW EXHIBIT

During the Chicago Patriotic Food Show leading department stores set up food conservation window displays. The color scheme of the window shown on the opposite page, offered by Carson, Pirie, Scott and Company, was chiefly buff and gold, the floor and walls being made of buff-colored cloth stretched over a framework finished with bands of red, white, and blue ribbons. The eagle and the platters on the top shelf were gilded. Yellow bowls with brown stripes and buff-colored cards with raised edges and brown lettering added to the harmony and attractiveness of the color scheme.

For good design, simplicity, and directness of appeal it offers many suggestions to exhibitors.

A conspicuously placed title, such as "These are the Foods to Eat in Wartime," might have explained the meaning of the display more quickly. Such a title is implied on the window card announcement of the show, "What to Eat and How to Cook It"; but the display shows only what to eat, not how to cook it, so a separate title would have been better.

Fitness For Fighting



The best fighter is
the fit fighter,



Your country
demands fitness,



A SUIT CASE EXHIBIT

A section of a loan exhibit on the health of the soldier, prepared by the National Tuberculosis Association. The directions printed below were pasted inside the cover of the telescope case which contained the panels. See illustration on opposite page.

Directions for Placing Placard Exhibit on the Health of the Soldier

As the placards are removed, please put the protecting sheets of cardboard in the cover of the packing case so that they will be preserved for repacking. Repack with two placards facing each other.

Note the letter and figure in the lower left-hand corner of each placard.

The placards are arranged in three groups of five each. Groups are lettered A, B and C respectively.

Each group has an appropriate banner correspondingly lettered. The five placards in each group are numbered 1, 2, 3, 4, 5.

The exhibit should be placed therefore in consecutive order as indicated in the cuts.

A complete set was tried out in various ways in a typical Y. M. C. A. Service Building. It was found most satisfactory to hang groups between windows.

Corner rings are provided upon which each placard should hang. Large tacks through these rings are sufficiently strong. A center cord is provided in case a ring is pulled out.

May we urge that care be used in placing the placards straight, since orderly appearance will increase effectiveness?

Please make a report of the exhibit on blanks that will be furnished. If you have not received report blanks kindly notify the National Tuberculosis Association, 381 Fourth Avenue, New York City.

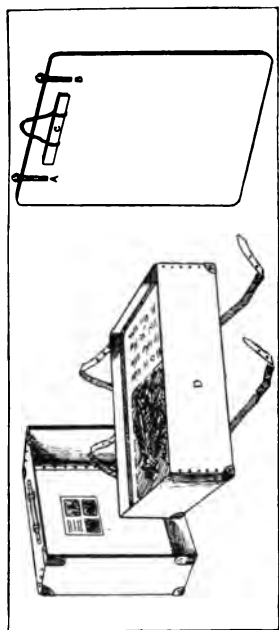


Exhibit prepared for National Tuberculosis Association by Redler, New York

CONSTRUCTION DETAILS OF SUIT CASE EXHIBIT

The panel pictured here is 22 by 28 inches in size, made of 160 point pulp or newsboard ($\frac{1}{4}$ inch thick). The front is covered with a good quality cover paper of cream color. The rounded edges are bound with imitation leather or bookbinders' cloth overlapping the face of the card $\frac{1}{2}$ inch and the back $\frac{3}{4}$ inch. The hangers A and B were prepared by looping $\frac{1}{2}$ inch soutache tape through small brass rings and fastening to back of card with small tacks. After these were put on, a sheet of dark paper was pasted over the entire back of the card. The hanger C is of shoe lace cord 15 inches long, each end being tied around a piece of cardboard 1 inch by 15 inches, and glued on the back of the panel as indicated, the piece of cardboard then being covered with a small strip of the same dark paper already used on the back of the panel. The suit case D is made of fiber board, a waterproof material that will stand a good deal of hard wear and is inexpensive. See opposite page.



MULTIPLICATION OF EXHIBIT PANELS

Exhibits of the National Child Welfare Association

These are made up in two forms: as framed panels in colors, the dimensions being three by five feet; and as reproductions in two colors on cards 17 by 28 inches in size.

WHAT WILL YOU DO WITH YOUR EXHIBIT?

Hazards in Industrial Occupations;¹ and the Exhibit on Thrift of the Industrial Department of the International Committee of the Young Men's Christian Association; slightly reduced photographic copies of large exhibit panels of the National Child Labor Committee; reproductions in color of child welfare exhibits of the National Child Welfare Exhibit Association.

At the time of writing, exhibits produced in quantities for distribution, especially those in poster form, seem to be very popular with health departments and other civic and social welfare organizations. The examples of such exhibits that have come to our attention lead us to raise the question, however, as to whether these bodies are not employing this method as an easy and comparatively cheap way of getting their material before a large audience, while at the same time they are disregarding most of the factors that count for success in getting the attention of this audience. In the examples given above the exhibits that have been multiplied or reproduced in quantity were exceptional in the careful planning of both their forms and the method of their distribution. The appearance of an exhibit is outside the line of discussion pursued in this chapter, but we cannot refrain from saying here that it does not pay to sacrifice attractive appearance or effective detail for the sake of wide distribution. It is not a good investment to

¹ See description of an Exhibit for Continuous Educational Work to Prevent Industrial Accidents to Eyes, beginning on page 185.

THE A B C OF EXHIBIT PLANNING

put time and money into quantity production unless one can also have well-planned layouts, attractive illustrations, and a good selection and expression of ideas and facts. More imagination put into the making, as well as more detailed executive work put into the use of these exhibits made for distribution, is needed by many organizations employing this form of propaganda. They would do well to study the methods of the National Committee for the Prevention of Blindness described on pages 185 to 191, and to devise not necessarily a similar plan, but one as carefully worked out as this one.

Varying the forms in which an exhibit is made up and multiplying the reproductions, provide for much wider use of the material than can be secured in any other way. On the other hand, the responsibility of its promoters for seeing that the material is used effectively as well as for securing an original exhibit of unquestioned quality, increases greatly with the number of its forms and the extent of its distribution.

VI

WHAT DO YOU WISH TO SAY IN EXHIBIT FORM?

CHOICE OF SUBJECT MATTER

THE selection of the facts and ideas to be presented should be based on their appropriateness to the purpose, audience, occasion, space, and possibility of adequate expression in exhibit form. An exhibitor who starts with and holds to this idea of appropriateness in deciding what to say will do what a majority fail in. He will omit those things that at first glance seem interesting and important largely because of his own associations with them. One of the chief sources of satisfaction which many an exhibitor has felt for his own handiwork is not that it promises to "get over" some message to the man whose cooperation or welfare he is seeking, but that it pictures forth his own plans for, or other immediate interest in, the subject. When this photograph or that table of statistics is shorn of all the background of personal effort and association, special knowledge and justifiable pride in accomplishment which you as an exhibitor put into it, what significance and interest remain for those whom you want to impress? That is the big test of appropriateness of the table of statistics which it has

THE A B C OF EXHIBIT PLANNING

perhaps taken a week to dig out of stacks of back reports or of the photographs of horribly crowded, evil-smelling lodging houses that cost nights of effort to get.

Again, by choosing what is suitable, you are saved the temptation to which exhibitors as well as writers and speakers yield, of saying too much. If what you include must stand the test of fitness for the occasion, you will readily drop many things that at first seemed too important to cut out. And this demand for suitable facts and figures calls not only for the discarding of irrelevant or not immediately pertinent facts, but sometimes for the gathering of new information, especially for new illustrations. The story of the day's routine of a waitress that is told on the panel entitled the "Movie of a Restaurant Worker," shown on page 68a, was obtained at considerable cost of effort for the exhibit in which it was used, notwithstanding the fact that a great deal of valuable statistical information about restaurant workers was already on hand. The statistics, useful and essential as they are in their place, did not meet the test of appropriateness in choice of subject matter in this particular exhibit and so were not used.

MATERIAL SUITED TO THE PURPOSE OF THE EXHIBIT

We have suggested applying five main tests of appropriateness to the facts, ideas, and illustrations that are to be used in the preparation of an exhibit. The first of these is appropriateness of



Model by the Yucca Studios, New York

A SCENE REPRODUCED IN THREE DIMENSIONS

In the Exhibit of the Commission on Training Camp Activities of the United States Government, this typical scene in a Mexican border town near the point where our American soldiers were stationed is presented in striking contrast to the surroundings of our soldiers in training for service "over-seas." (See contrasting model on page 186b.) Men, buildings, the horse, and adjacent plains are very realistic. To make the scene appear even more life-like and give something of a distant-vista effect, and also to make it impossible to see the objects portrayed except from the front, a shield-like background or stage-setting comes up from the far edge of the model and curves up and out toward the front of the scene. The staging was removed to take this photograph; an idea of it may be gotten, however, from the model reproduced on page 186b. See also page 73 for discussion of models.

THREE WAYS TO GET A LIVING WAGE FOR ALL WORKERS

Voluntary action
of employers

Organization
of workers

A LAW CREATING A
WAGE COMMISSION

What is a Wage Commission?

California
Colorado
Massachusetts
Minnesota
Nebraska
Oregon
Utah
Washington
Wisconsin

HAVE WAGE
COMMISSIONS

A permanent Commission on
Wages which appoints for each
industry

A WAGE BOARD

to include representatives of em-
ployers, employees, and the public.

Each Wage Board investigates
conditions and fixes minimum
wage rates for the industry suffi-
cient to provide

THE NECESSITIES OF LIFE

SUBJECT MATTER ADAPTED TO EXHIBIT USE

The opposite picture shows the final form of a panel which was first drafted in the form shown on this page. At first the exhibitors believed it was important to condense into the small space at their command definition, information, and argument regarding a wage commission. Later, however, a dramatic appeal that told a story was decided upon. The supplementary information contained in the first draft was given much more clearly in a four-page leaflet which was distributed at the exhibition. The "human interest" treatment of the revised panel was an appeal for support directed to women not yet interested in the problems of women workers.

WHO WILL GIVE HER A LIVING WAGE ?

WAGES \$6⁰⁰

BUDGET \$9⁰⁰



The Employer ?

Why expect him voluntarily to pay more than his competitors ?



Organized Labor ?

The lowest paid workers (unskilled and easily replaced) have seldom been effectively organized



The State ?

Why not ? Nine states have Wage Commissions to fix the minimum wage in each trade

MAKE NEW YORK THE NEXT STATE TO PASS A WAGE LAW

WHAT DO YOU WISH TO SAY IN EXHIBIT FORM?

material to the thing you want to accomplish. Several years ago a prison exhibit was prepared in an eastern state with the definite object of lining up public opinion behind a measure calling for the destruction of an antiquated, insanitary, overcrowded prison and the building of an industrial prison farm to take its place. At the time an important experiment in self-government was being carried on in the prison with remarkable success in spite of the wretched physical conditions that obtained. It seemed to the exhibitors that, notwithstanding the significance of this experiment as an advance in prison administration, the purpose of the exhibit, which was to get rid of the particular prison of which it was a striking example, would be better served by presenting a vivid picture of the evils of overcrowding, dampness, lack of air, poor workshops, and other bad conditions, than by dwelling upon the reforms accomplished which, remarkable as they were, were aside from the main theme. Here is an illustration of exhibitors holding to the business in hand in selecting their material and deliberately setting aside their natural inclination to give prominence to facts, important in themselves and of probable interest to the audience, that were not calculated to help in getting a particular result.

MATERIAL APPROPRIATE TO THE AUDIENCE

The importance of visualizing the exhibit audience at every stage of exhibit planning has special

THE A B C OF EXHIBIT PLANNING

significance when deciding what you are going to tell. Of all the things that might be said in presenting your message, what is of greatest concern to mothers, for example, or to industrial workers or voters or to suburban dwellers to whom the message is addressed? Are they concerned with methods of carrying on some project that you are proposing, or do they care chiefly about its promised results? If your aim is to get the working people of a town to support a bond issue for an industrial high school, will you show the increased trade opportunities offered to such high school graduates and stimulate interest through illustrations of children using the new up-to-date equipment; or will you tax the attention of plain thinking, overworked fathers and mothers with plans of the administrative and teaching methods and architect's blueprints of the proposed institution?

Again, it may be necessary in choosing the ideas to be set forth in your exhibit to take into account the habits and prejudices of special groups of people. For example, in a food conservation exhibit that carries an appeal to use substitutes for wheat and meat, the particular substitutes offered and the methods of cooking them that are demonstrated, are much more likely to be adopted if they are selected to conform to the food habits and the knowledge of cooking of the group addressed.

WHAT DO YOU WISH TO SAY IN EXHIBIT FORM?

ONE IDEA AT A TIME

Many exhibitors are averse to restricting the material exhibited to what will interest a given type of audience, because they are sure that among those who may be expected to attend will be some who are interested in other aspects of the topic, or in more or less closely related topics. It was probably with this thought in mind that in a recent health exhibit intended to give simple and sound advice to parents regarding the personal health of their children, panels on the need of the community for an isolation hospital were inserted.

Even though it is quite true that other ideas could get attention and other groups of people than a certain definite group will be represented in the audience, the more nearly you can direct attention, thought, and discussion to one subject even during a brief examination of a group of exhibits, the more likely you are to make a real and lasting impression.

Naturally those interested in matters not closely related to the main subject or purpose of the exhibit will give their first attention to the irrelevant material, if you offer the opportunity. Remove the opportunity and the essentials may claim their attention, and probably will do so notwithstanding your lack of faith. Commercial advertisers who study audiences shrewdly are emphasizing the one-idea-at-a-time principle. They spend large sums of money to advertise throughout the country, in

THE A B C OF EXHIBIT PLANNING

a number of newspapers, perhaps, a single phrase, or a single characteristic about a single product.

MATERIAL TO FIT THE OCCASION

The circumstances under which the exhibit will be displayed should influence the choice of material. If the exhibit is to be displayed in the company of exhibits on other topics, or in connection with gatherings or occasions, it should present material that fits into the general scheme and which will gain attention because of its harmony with the subjects the audience is hearing about and seeing. If you are showing an exhibit on tuberculosis as a feature of a "Don't Spread Disease" exhibition, you will probably emphasize the communicable nature of the disease rather than its treatment. If the exhibit is to be used where no one will be in charge to answer questions, as in a window or waiting room, facts that explain themselves will be chosen rather than the less obvious ones that require someone to interpret.

If you expect the exhibit to be used over a considerable period of time, you will select the material that is likely to be just as interesting and as applicable a year hence as it was when the exhibit was being prepared.

SUBJECT MATTER ADAPTED TO SPACE

The amount of space that the exhibit will occupy affects the choice of material. The tendency of the exhibitor is to make his exhibit fit his space by

WHAT DO YOU WISH TO SAY IN EXHIBIT FORM?

adjusting the amount of detail. As the size of the exhibit decreases, he becomes more general in his statements and still tries to cover the same ground as in a larger exhibit. He would probably accomplish more by treating in detail some one phase of his subject. Not a summary of the causes and treatment of tuberculosis, for example, but a discussion of the benefit of fresh air in sleeping rooms is wanted; not a condensed set of rules for summer care of babies, but emphasis on clean milk properly prepared for them. The more concrete the idea the surer it is of making a lasting impression.

*SUBJECT MATTER ADAPTED TO EXPRESSION IN EXHIBIT FORM

The facts and figures that you will select to present in exhibit form may not be the same as those you would use in a magazine article or pamphlet on the same general topic.

The exhibit uses the terse, didactic form of statement that would soon become intolerable in a magazine article or pamphlet. It provides no opportunity for abstractions or circumlocutions. Ideas and facts that need qualification in order to be made clear or accurate are naturally taboo. For example, an investigation of the hours and wages of 100 workers in a trade in which thousands are engaged may show that 70 of the 100 are overworked and underpaid. In a magazine you may discuss your reasons for concluding that the conditions of work of the 70 are typical of the condi-

THE A B C OF EXHIBIT PLANNING

tions under which thousands of their comrades work. But your line of reasoning, the statistical support or the qualifications of your conclusions, would have to be so condensed in an exhibit or so entirely omitted from it that you would better not try to handle what might be called derived conclusions.

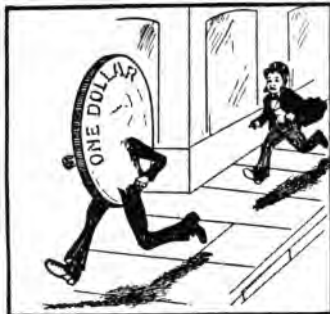
SOURCES OF INFORMATION

The things said above apply chiefly to exhibitors who can draw upon a considerable fund of information, even though only a small part of it may be useful for purposes of display. The quality of the exhibits prepared by health departments, social welfare organizations, and civic bodies are generally influenced by these circumstances.

Occasionally a group of workers approach an exhibit without facts in hand. This was true of early child welfare exhibits, and some of them were preceded by a period of special gathering of facts. Those who collect information, as in this case for a particular exhibit, have a certain advantage in that they are likely to approach their task from the standpoint of exhibit purposes. But on the other hand, there is also an important disadvantage—such indeed as, in our judgment, more than counterbalances the advantage. Because it is very difficult accurately to estimate the time and care needed to carry through an undertaking of this kind and because, as a result, the tendency to underestimate the time and work necessary is very

ADVENTURES OF MR. TAXPAYER

With a Municipal Budget and Without



How One City Now
SUPPOSES
the Money is Spent



How a City
KNOWS
where the Money Goes

DADDY DEARBORN'S DOLLAR



See what a small part of it he
spends for health protection.

SCHOOL FINANCE

How Money Is Spent For Schools



THE WAY EACH DOLLAR IS DIVIDED
FOR A SINGLE CHILD
YEAR 1913

Kindergarten \$15.21
Grammar Schools \$33.25
High Schools \$64.62

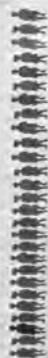
VARIOUS USES OF CIRCLES

Here are illustrations of both interesting and dull uses of the circle in presenting statistics and percentages. The "Taxpayer" cartoons and the "Daddy Dearborn Dollar" are better adapted to popular exhibits than is the detailed treatment of facts and figures on the "School Finance" circle.

ARITHMETIC TESTS

Upper 6th grade children in Springfield were given same arithmetic tests as children in 26 other cities

SEE HOW THEY RANK



Almost head of the class in Addition



Above the average in Multiplication



Just above average in Subtraction and Division



Way below average in Reasoning Out Problems



Almost foot of the class in Accuracy

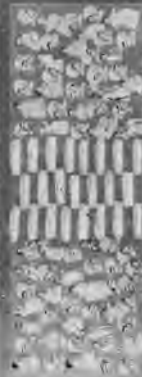
IN THE SAME TOWN

SEE THE DIFFERENCE IN
BABY DEATHS
IN THE

TWO DIFFERENT PARTS OF ONE TOWN



IN THE ONE SECTION
5 OUT OF 100 BABIES
DIED IN THE FIRST YEAR



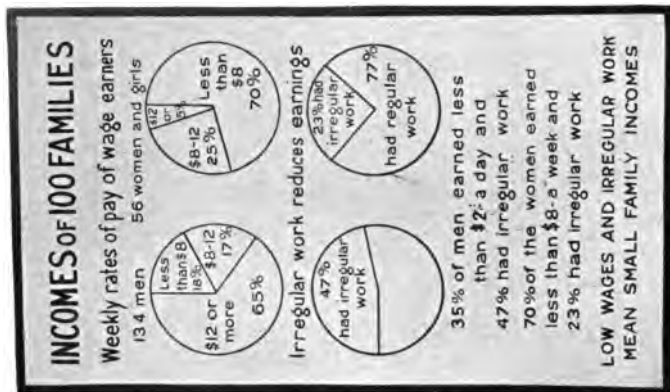
IN THE OTHER SECTION
27 OUT OF 100 DIED

THE SECOND SECTION WAS THE POOREST PART OF TOWN. THE MOST IGNORANT THE PART MOST NEGLECTED BY THE CIVIC AUTHORITIES

PICTURE DIAGRAMS

In the first panel at the left 26 of the small silhouettes in each row were made of green paper, while the 27th, the Springfield child, was in red. Even in the photograph this child is easily distinguishable from the others in the rows. The information could have been presented in a table or diagram instead of by means of the children, as was done on page 60c. Try to picture it as a diagram and see which method you prefer.

In the second panel at the left the five coffins, thinning the ranks of 100 babies in a good neighborhood, and the 37 coffins from the same number of babies in a wretched neighborhood, bring to the citizen a challenge much more moving than the same facts given in words or percentage charts could do. Although the coffins looked more real in the large panel than in this small reproduction, the execution of the idea is not so good as its conception.



DIAGRAMS OF PERCENTAGES

Both of these difficult and uninviting panels were used in extensive exhibits which decreased their chances, already small, of getting attention. The series of circles in the panel at the right in which an attempt is made to analyze facts regarding the incomes of 100 families, needs close examination and much help from the explainer to be appreciated.

The panel on the left is even more uninteresting and only the person for whom bars and circles hold a special fascination will stop to look at it.

Compare these panels with the two on the opposite page.

Hereditry and Mental Defect

The descendants of *"Martin Kallikak"*, a Revolutionary soldier (A) his lawful wife and (B) the feeble-minded daughter of an inn-keeper.

(From *"The Kallikak Family,"* by H. H. Goddard)

A

496 direct descendants,
none mentally defective

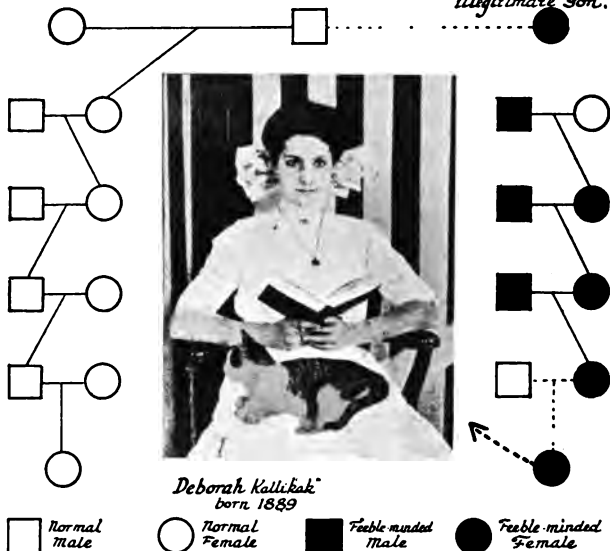
B

480 direct descendants,
143 feeble-minded,
44 normal
293 undetermined or
unascertained.

The normal woman
whom he married

"Martin Kallikak"
born 1755

The feeble-minded
girl by whom he had an
illegitimate son.



IS FEEBLE-MINDEDNESS INHERITED?

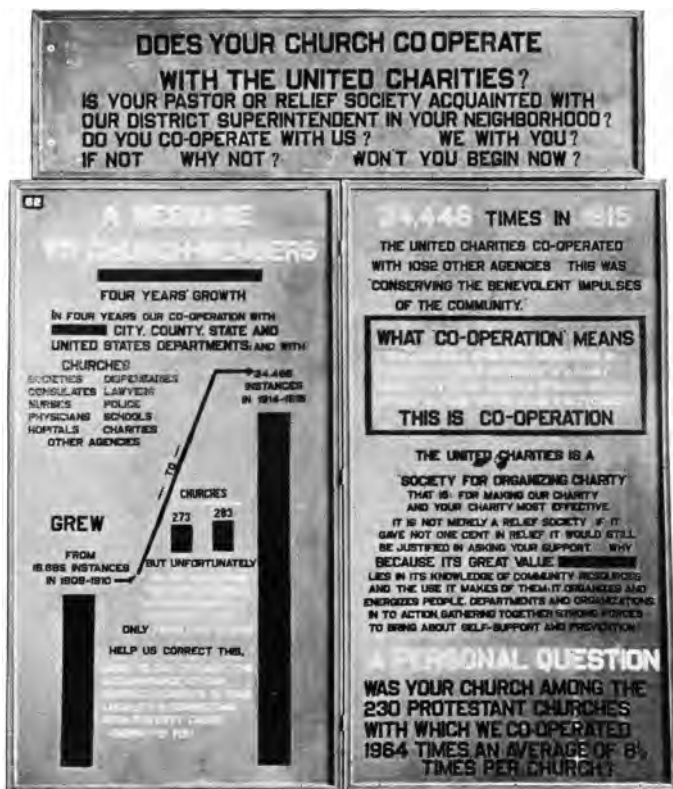


TECHNICAL VERSUS POPULAR EXHIBIT FORMS

Here are two treatments of the same subject. The chart on the opposite page is admirably adapted to use by a speaker in addressing an audience of people familiar with the chart method of expressing data. The speaker's explanations would quickly give clearness and interest to the light and dark circles and squares, also significance to the photograph which now leaves to our surmise whether Deborah belongs to branch A or to branch B.

As a method of attracting attention and conveying information quickly the group of three panels in which pictures are made to carry a large part of the story is more suitable. These sketches in gay colors on a gray background framed in dull hue suggest at a glance a story with a lively interest, and the visitor is pretty sure to stop long enough to read the few words.

In each of the two lower panels the thought might be grasped more quickly if the words were not spread out over so much space. Also, the line dividing the upper and lower part of each panel separates ideas that belong together.



The material used on the two panels on the opposite page could be made very interesting in a leaflet or a talk. It does not lend itself to display in panel form. It is safe to assume that anyone who would take the trouble to read the matter on these heavily worded panels would do so with more appreciation if their message was printed clearly in a leaflet which he could hold comfortably in his hand. Many who would be repelled by the forbidding appearance of the present exhibit might listen attentively to an address on the subject.

Except for the diagram which illustrates the text, the matter should be divided only by paragraph titles; little, if anything, is gained in clearness or emphasis by breaking it up through separation by a frame and by variation in color, size of type, and length of lines.

It is especially unfortunate that these panels already unattractive by being so heavily worded should be made so difficult to read by the use of capital letters. (See page 15 for a discussion of this point.)

THE A B C OF EXHIBIT PLANNING

common, the period of fact gathering and that of exhibit preparation itself, more often than not overlap to such an extent that one or the other suffers. Either the facts may not be sufficiently checked up and analyzed to form sound bases upon which to build an educational appeal, or exhibits are made ready with such haste as to omit the most effective planning and good craftsmanship in the construction. Of the two groups, those who start out with a background of information and those who get ready information at the time for the special purpose of the exhibit, the former is much better equipped to make a success of the venture. In other words, it usually means a better exhibit product if the exhibit workers can begin with all needed data in hand and not be required to divide their time between the gathering of necessary facts, which after all is outside their field of specialized experience, and the graphic representation of the facts, which of course is their specialty.

VII

WHAT EXHIBIT FORMS WILL BEST EXPRESS YOUR FACTS AND IDEAS?

THE exhibitor "speaks" his message through pictures and objects; through various forms and devices especially designed for the purpose; to some extent, by written words and figures and even by action and speech. Assuming as a function of the exhibit the arousing of informed interest, it is readily conceded that the exhibit should be popular and attractive in appearance. Statistical charts, spot maps, and other more or less technical forms that are sometimes referred to as "graphic material" are of interest and value to special and limited audiences. For the purposes of reaching great numbers of people, however, of interesting popular audiences, and of spreading propaganda with which we assume that our readers are chiefly concerned, the forms discussed below are the ones commonly employed.

The physical details of exhibits and exhibit making are as yet to a considerable extent subject to and determined by individual opinion and judgment. Such discussion of these as our space and the scope of this volume afford is given in the form of comments on exhibits reproduced as illustrative

THE A B C OF EXHIBIT PLANNING

examples, in other parts of the book, the selections having been made for the purpose of illustrating either good or bad treatment according to what we understand to be the more generally accepted practice.¹ Unfortunately, the important part that color plays in the attractiveness of exhibits cannot be demonstrated through these illustrations.

PANELS

Panel is the term in general use to describe the unit made of wallboard, heavy cardboard, or cloth on which lettering and illustrations such as photographs, sketches, maps or diagrams are displayed in combination. They may be framed or unframed, mounted on supports so that they stand alone, hung on a screen or wall, or fastened to temporary framework.

Among exhibitors in social work, panels are widely used because of their convenience for transportation and display, and because of the need for using words in combination with illustrations in order to express much of the kind of information that it is necessary to give.

Since the aim here has not been to prepare a text book of instructions on the detailed technique required in the mechanical construction of exhibits, attempt will be made only to supplement the illustrations already mentioned by suggesting the many factors to be considered in planning and preparing

¹ A number of these examples will be found throughout the book, particularly on pages 64a, 64b, and 68a.



74% of artificial flowers made in this country are made in New York City

More than half of these are made in tenement homes



These children paste stems until midnight

Their mother works fourteen hours to earn 36 cents

A child may develop an infectious disease but the work goes on

Won't you feel happier – and safer –
in buying flower trimmed hats
IF TENEMENT HOME WORK IS ABOLISHED ?

SKETCHES THAT ATTRACT ATTENTION AND DRIVE HOME A POINT

The gay scene at the top of the panel, which in the attractive coloring of the original had some of the lure of a real shop window, served as bait to draw the unsuspecting lover of pretty hats on to the contemplation of the scene below which forms the sordid background of many similar bright pictures. The brief statements about the pictures tell only a few of the ugly facts that could be given, but they should be enough to stir visitors to a sense of personal responsibility in the matter. Both the beginning and the end of the panel were intended to make the consumer realize his direct relation to these shocking conditions.



He may get the dirt or chip
out but he also may
start infection from his

SOILED HANDS

HANDKERCHIEF

DIRTY MATCH

OR TOOTHPICK

Then disease results and
the eye may be lost

Dust, chips, etc. should be removed
by the company doctor if there
is one. If not, your foreman
should use only the firstaid kit

WIDEAWAKE  **EMPLOYERS** provide
proper aids
EMPLOYEES use them

National Committee for the Prevention of Blindness
140 East 22nd Street, New York

Sketch by James Dougherty

AN EXHIBIT PANEL

As an example of technique in panel making this panel is worth noting for its excellent illustration, in which the two figures whose actions set out the main idea are in striking relief against a familiar setting, and for the easy, informal way in which the warning is given by talking about the picture. The lettering and spacing are only fairly good, and the grouping of words in a line is not always in harmony with the emphasis. The brilliant coloring, which made an attractive feature of the original panel, unfortunately was not reproduced in the poster form in which the exhibit was chiefly used. Too many words are used, but the intensely personal interest of the subject matter to its special audience and the fairly extended period of display were believed to justify rather full treatment of the idea.

This panel belongs to the series described in Chapter XIV, Part II.

THE A B C OF EXHIBIT PLANNING

the panel. Among these the first in order is the selection of material out of which the panels will be made, together with the type of construction, the latter involving such considerations as kinds of surface, danger of warping or buckling, lightness of weight for handling, and, in case of traveling exhibits, the facility with which panels may be packed, assembled, and transported, and the amount of wear and tear they will stand.

A second factor is size. This should be decided on the basis of convenience and adaptability to certain uses, but more particularly on the basis of presenting adequately a single idea on a panel on which an ample background space allows words and pictures to stand out boldly. Then follow the kind of paint or paper that will give the desired finish and the selection of colors for both background and frame, with a wide range of choice open for the securing of effective combinations.

Next is the all important question of what goes on a panel, which includes the words, their number and choice, length of sentences, paragraphing, titles, and labels of illustrations. Then comes the "layout,"¹ or the arrangement of words and pictures and the distribution of blank spaces; the lettering, which includes the styles of letters, sizes, capitalization, and colors, all to be considered from the point of view of readability, appearance, and

¹ Facility in preparing layouts in miniature for examination by those in charge and for the guidance of the letterers and artists, may be secured by the use of a specially ruled sheet similar to that reproduced on page 88a.

FORMS OF EXHIBIT MATERIAL

emphasis; the illustrations, including, in case of sketches, the color, finish, size, color vehicle (that is, oils, water colors, crayons), whether they should be drawn upon the panel itself or upon a separate background, and in case of photographs, size, finish and mounting. In all of these details there is opportunity to employ mechanical, artistic, and literary skill, and to secure endless variety through a happy choice of telling phrases and attractive colors, and the combinations of words and illustrations. Something of these possibilities is suggested in the panels shown in the illustrations. In general, the number of words used should be as small as possible; they should be chosen for their accuracy, their power to present ideas vividly, and their simplicity; sentences and titles should be brief; color combinations should be harmonious; and in the effort to give certain points dramatic force attention should be accorded to the elements of suspense and surprise.

POSTERS

A poster is something to be posted or pasted on walls, windows, or billboards. Posters serve the same purpose as panels in that both are mediums for the display of information. Singly, they are widely used for advertising purposes. Their chief interest from the exhibit standpoint, however, is when several form a series suitable for presentation in groups. The same factors to be taken into

A GOOD EXHIBIT PANEL

The "Movie of a Restaurant Worker" has attracted considerable attention both as an exhibit panel and as a halftone reproduction for campaign printed matter.

The panel, which has a compo-board background of buff and a frame of dark brown, is three by five feet. The choice of simple, easily read letters of good workmanship, one inch for text and two for title, the employment of capitals, and of variations in size of letters to give emphasis, all illustrate phases of good practice in panel making. The arrangement might be improved by lessening the space between lines within each "chapter," thus providing for a greater separation between chapters while leaving the present space between the chapter titles and the words that follow.

The silhouettes with their touch of humor and pathos are, of course, the chief means of attracting attention, and they convincingly tell the story of the girl whose daily routine is that of hundreds of similar workers. The narrative form of the story makes it possible to employ more words than can usually be expected to hold the attention of visitors.

A MOVIE OF THE RESTAURANT WORKER



I
7 A.M.
The Waitress
arrives - 15
minutes for
breakfast



V
3 to 5 P.M.
"Free" and
nowhere
to go



II
7.15 to 10 A.M.
Customers
must be
served



VI
5 to 8 P.M.
Carrying
trays and
walking
many miles



III
10 to 12 A.M.
She sorts
folds and
polishes



VII
9 P.M.
Exhausted
Home and
to bed



IV
12 to 3 P.M.
With heavy
trays she
walks about
five miles



VIII
6 A.M.
The daily
grind be-
gins again

HER PROGRAM FOR **ELEVEN HOURS A DAY!**
SEVEN DAYS A WEEK!

Panel by New York City Consumers' League



Turn away to cough.
It will help to prevent
many diseases,

Poster by National Tuberculosis Association

A POSTER REPRODUCED AS A LANTERN SLIDE

This poster made an excellent lantern slide. It was used to illustrate a health talk. Eyes and ears were directed to a single idea. See discussion on page 70. The exhibit of which it is a part was reproduced in several forms: as two-color posters in quantities, as panels, lantern slides, and halftones.

The panels were made by mounting and binding the posters, as shown on page 50e.

FORMS OF EXHIBIT MATERIAL

account in the planning and preparation of panels need attention in producing posters.¹

CHARTS AND PLACARDS

Both posters and panels are sometimes referred to as charts or placards. Neither term, however, is particularly suitable. The term chart applies more particularly to outlines or curves on sheets or cards which show statistical facts graphically. Charts, or graphs, as they are sometimes called, are suited chiefly for class room or reference use, not to reach popular audiences. A placard is a printed statement used most frequently for announcement, proclamation, or notice to the public.

PANELS REPRODUCED AS HALFTONES, SLIDES, AND LEAFLETS

When ideas and facts have once been effectively expressed in panel form, there are many ways of reproducing the panel in order to secure for the ideas set forth a still wider audience. Some of the panels given in this book were prepared originally in color, and in addition to being reproduced in poster form² were reproduced as slides in lectures, as inserts in motion picture films, as halftones for use in printing enclosures for letters, and as illustrations for leaflets and reports.

The reproduction of exhibit panels in the form

¹ See illustration of a set of exhibit posters on page 24a.

² See particularly illustrations on pages 64b and 50f.

THE A B C OF EXHIBIT PLANNING

of lantern slides offers inviting and still unexplored possibilities as a medium of spreading information. It is well to remember, however, that a lantern slide is shown under special conditions. It appears on the screen for a brief interval and is quickly gone; and so, like the billboard poster, it must present its message briefly and vividly if the impression is to remain afterward. If the slides are used by a lecturer the ideas contained on them must correspond with his talk and not anticipate what he will say. Otherwise, the audience begins to speculate on their significance and its attention is distracted.

It very often happens, where panels made up for exhibition purposes are reproduced as lantern slides, that the ideas are more fully developed than the lecturer wishes, since some of his emphasis may depend upon suspense and surprise or a gradual unfolding of his thought. On this account, in reproducing panels as lantern slides, it is necessary to consider carefully whether they can be successfully used as they stand, whether they can be divided into two or more slides, each making a panel by itself, or whether this material should be entirely redrafted. For the most effective slides are usually composed of redrafted material.

ILLUSTRATIONS FOR PANELS

Photographs, sketches, maps, and diagrams may be employed as illustrations for panels or they may be mounted and labeled as separate units. Points

FORMS OF EXHIBIT MATERIAL

to be observed are discussed on pages 72b and 74a, where photographs used in exhibits are reproduced. However, a few suggestions here may serve to indicate some of the pitfalls frequently encountered in using them as well as some of the possibilities which can be more fully taken advantage of.

PHOTOGRAPHS

Photographs for exhibit purposes should be large enough and clear enough so that essential details may be recognized without conscious effort. In the vast majority of cases photographs used on panels are too small. We should like to set an arbitrary minimum size for most purposes, such as 11 by 14 inches; but the difficulty with such arbitrary limits is that there are too many special considerations to be taken into account in individual exhibits. This measurement might serve, however, as a rough general standard. ✓

Before making an enlargement, all irrelevant matter should be cut away so that the significant features of the picture stand out boldly. Either the text of the panel or the label for the photograph should bring out unmistakably what idea or facts each illustrates. Many examples of the possibilities of manipulating the details of photographs to obtain striking results or to make a picture fit into a particular space or design are afforded by familiar newspaper practice.

Photographs should be selected not merely because they are attractive or remarkable pictures in

THE A B C OF EXHIBIT PLANNING

themselves, but because they make the exhibit more easily understood. In other words, they should elucidate the purposes of the exhibit and not be mere decorations. To an increasing extent cartoons and free-hand sketches are being substituted for photographs because of their ease in bringing out the real points of the illustration and freedom from needless and distracting detail.

SKETCHES, MAPS, ETC.

Cartoons, silhouettes, and illustrative sketches in black and white or in color are effective both on panels and as separate units. Cartoons probably make one of the best propaganda forms for an exhibition, but clever cartoonists are rare and only a few exhibitors are fortunate enough to secure their services. In the use of sketches there is sometimes a conflict between the desire of the artists to make an attractive picture and that of the exhibitor to have his idea illustrated accurately. The closest co-operation between the artist and someone who knows the subject matter is needed to get the best results. The illustrative matter shown by the cuts on pages 24a and 24b, for example, was discussed by the artist and a group of persons familiar with the subject matter at several stages of its preparation. Many revisions were made in both the penciled sketch and the final drawing. Because of these it is believed that a much better product was obtained.

Defective Ladders



Courtesy Conference Board on Safety and Sanitation, West Lynn, Mass.

“DON’T”

Furnished by
Essex Metal Lining Company Ltd
Wotton, Wm
M- 83

Additional Copies Furnished Upon Request

A POSTER FOR THE BULLETIN BOARD OF A SHOP OR FACTORY

The picture tells a familiar story and the three words give the warning so sharply and plainly that a man passing the bulletin board need scarcely pause to catch their meaning. It often proves desirable to display a series of such posters successively, each one remaining on view long enough to make sure that it has been seen and heeded.

In the safety campaigns of many employers the bulletin board method of education is widely used.

IN THE CANNERIES

"The Capper"

Every
time
the
clock
ticks!



Sitting close
to the red hot
sealing iron
she drops a
cover on each
passing can

"The Sorter"

Hour after
hour her
eyes are
riveted on
this cease-
less stream



Her fingers
work at top
speed sort-
ing out im-
perfect or
broken veg-
etables

FOR ELEVEN HOURS A DAY IN THE
RUSH SEASON, THESE WORKERS
KEEP PACE
WITH THEIR MACHINES

PHOTOGRAPHS IN EXHIBITS

The upper photograph on this panel affords an example of the difficulties often encountered in accurately and convincingly illustrating facts of social significance by means of a photograph. The "capper," as the words tell us, drops a cover on a passing can every second. The purpose of the panel is to convey some idea of the tenseness and strain of this rapid and endlessly repeated motion, which must not be varied or relaxed for a single instant. But the girl, consciously posed for a photograph, looks as idle and comfortable as though she had merely to watch a passing procession of cans.

It is due to the rare skill and sometimes to the good luck as well of the photographer especially trained for this work that good photographs for exhibits of this kind are secured.

WASTE AND LOWER EFFICIENCY



THIS MEANS TO THE EMPLOYER

Small Return for Wages Paid
More Supervision
Lower Grade of Work
Less Output
Spoiled Material
Damaged Machines
More Accidents and
Lawsuits

AND

A CHILD-LABOR-ADULT

Do you know what a
CHILD-LABOR-ADULT is?

It is a human being whose
efficiency as a workman
has been ruined by
premature work



**INDUSTRY CANNOT PROSPER WITHOUT
GOOD WORKMEN. CHILD LABOR DESTROYS
FUTURE EFFICIENCY**

PHOTOGRAPHS THAT TELL A STORY

These photographs by Lewis Hine, in an exhibit of the National Child Labor Committee, illustrate the text admirably. The very intentness on her work of the small child whose feet scarcely reach the floor, and the utter hopelessness of the "child-labor-adult," make the message of the panel vivid.

CHILDREN'S LUNCHES

HOW ■ ■ ■ AND HEALTH DISAPPEAR

HOW SPENT FOR

MIGHT BE SPENT FOR

SCHOOLS
COULD SERVE
FOR A PENNY

CHILDREN
SHOULD HAVE
WHAT
TASTES GOOD
AND
IS GOOD
AT THE
RIGHT TIME-

THESE OCCUPATIONS

Boot Black

Newsday

Messenger

Delivery Boy

WORK IN SHOP
GUIDING
LABELING
NAILING

AND FACTORY
MACHINES
BOTTLING
BOXES

too often → lead to

UNSKILLED LABOR

OBJECTS ATTACHED TO PANELS

In a series of booths containing chiefly wall exhibits, objects attached to panels are likely to catch the eye because they stand out in relief. As a device for getting attention the use of objects on panels is chiefly effective when used sparingly. Panels containing these are better adapted to a temporary or stationary exhibition, for they present problems in packing, care, and handling that make them unsuited to traveling exhibits. The pennies attached to the original panel on the left barely show in the reproduction.

FORMS OF EXHIBIT MATERIAL

A variation of the colored sketch is the miniature scene in which there is actual rather than imagined depth. In scenes of this character, miniature buildings and figures are grouped in an appropriate setting to represent real life. Examples are the street scene shown on page 14a and the models of scenes reproduced on pages 54a and 186b. These miniature scenes call for much skill and imagination in production, however, for, if they appear crude or highly artificial, they not only fail to convince, but they are likely to lessen the appeal of the whole exhibit of which they form a part.

Maps as a background for showing many kinds of social facts and conditions may be used in a variety of ways:

- As separate wall units;
- as relief maps;
- as illustrations on panels;
- as the base or the screen for electrical or other devices.

Such maps are marked with spots, pins, beads, flags, with cut-out figures of people or with small objects, and with colored lights flashing through holes in the map or mounted on its surface.

DIAGRAMS

Even though they are much used in exhibits intended for popular audiences diagrams are more likely to be technical than popular in form. The showing of percentages by the use of colored circles or bars and of comparative statistics by graphs or

THE A B C OF EXHIBIT PLANNING

"hills" is a favorite device. Diagrams are not equally attractive media of communication to all. To some they represent a disagreeable form of mental effort; one way of making them appear less technical and indeed less dull to such visitors is to invent variations in which the circles or bars or hills have been replaced by successions of concrete items, such as dollar signs, pictures of human figures, animals, or other appropriate objects. A diagram in the form of an electrical device is described on page 76b. Other examples are to be found on pages 60a, 60b, and 60c.

OBJECTS AND MODELS

Objects such as playthings or other articles good or bad for the baby, foods that illustrate good or bad choice of diet, utensils that make up the equipment of a convenient kitchen, and dozens of other life-sized objects have an illustrative and interest-arousing place in exhibits. But their significance should be clear. Displays of the handwork of institutional children, for example, are suitable when they demonstrate that the children are provided with occupations suited to their ability, or that some social need is being met by having the children do the particular kind of work shown, or when the purpose is to make a graphic report on the activities of an institution. In all cases the purpose should be clear.

Miniature reproductions or models of buildings, grounds, sanitary engineering projects, or the full-

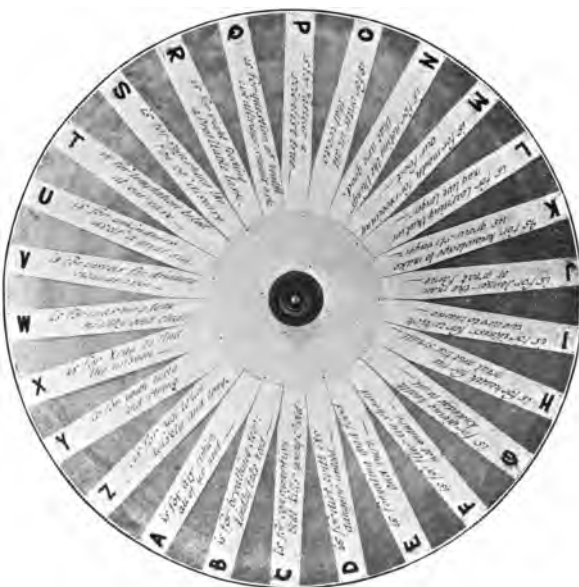
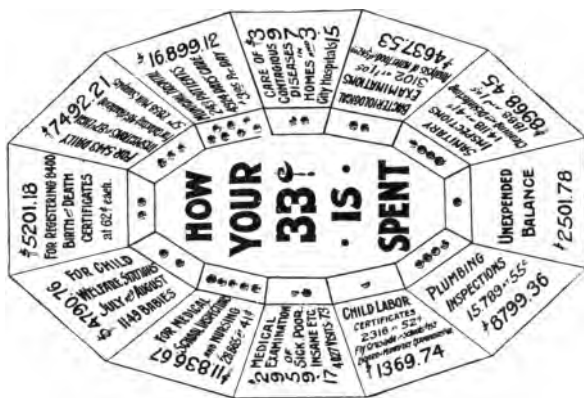


A PICTURESQUE USE OF A MAP

This map, with the caption "Use Home Products and Save Fuel and Transportation," was displayed in the Pennsylvania Food Conservation Train to show the costly extravagance of hauling food unnecessarily back and forth across the country. The freight trains were painted a dark red; the map outline, which was of a light buff color, stood out against a gray background.

CLEVERNESS VERSUS CLEARNESS

Exhibitors sometimes, as in these examples, place a false value on a merely clever or bizarre design or device as a means of attracting attention. The designs shown here represent a great deal of ingenuity, time, and effort in conveying information in a striking but obscure form. Considerable care is required to sort out the facts from the intricate design. Then, too, when the mind is centered on the ingeniousness of the device, as it might well be in the case of the alphabetical wheel, it is withdrawn from the ideas and drawn from the ideas and gained but understanding is sacrificed.



FORMS OF EXHIBIT MATERIAL

sized setting or equipment for some activity, such as a Boy Scout's tent, or an ideal kitchen, are sometimes merely attractions but they may have much exhibit value as well. For example, a full-sized model of a Sing Sing prison cell attracted considerable attention at a recent exhibition because of the human interest that usually attaches to the machinery of cruelty and punishment, and in turn it led visitors to read the nearby panels. It produced a very vivid impression of the darkness, the cramping dimensions, the insanitary and wretched equipment, and the spirit-killing conditions of these antiquated cells.

The use of a normal setting for exhibits of objects or models will enhance their value as a special feature and increase their educational effectiveness. A fairly typical kitchen or home laundry in which are shown selected examples of electrical conveniences possible for the average home to afford, would probably result in more housewives buying such equipment than would be the case had many devices been displayed in a far-from-average kitchen or laundry. Then, too, in many contrasting exhibits the "bad" is often too bad to be convincing, and the "good" too good to be true.

The following examples are cited to suggest the variety of types of models and settings which have been used in social welfare exhibits together with the purposes in displaying them:

The kitchens and bedrooms of "Mrs. Docare" and "Mrs. Dontcare." These are usually a little

THE A B C OF EXHIBIT PLANNING

less than full-sized rooms fitted up in imitation of the respective homes of good and careless house-keepers. They should be the same in size and contain similar furniture. The contrasts come out in the ways in which the rooms and furnishings are used and cared for—the dirty stove and floor of Mrs. Dontcare; the clean dish towels and shining teakettle of Mrs. Docare.

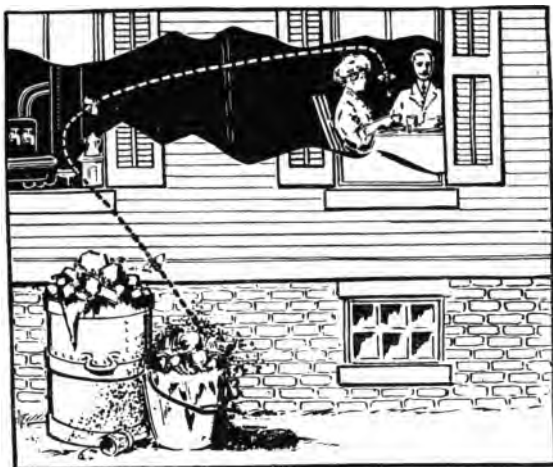
Miniature types of model buildings and grounds for rural schools. These serve to make the projects proposed more easily visualized and to stimulate interest in them.

Miniature back yards and vacant lot gardens each with a small box as a foundation. In a child welfare exhibition in Peoria 25 boys, to each of whom had been given a box about two feet square, displayed his own plan of the use of a small piece of vacant land for a vegetable or flower garden. Or, a nearly "life-size" back yard or front yard may be placed in an extensive exhibition, as was the case in the Philadelphia To-day and To-morrow exhibition shown in that city in the spring of 1916.

A school playground model. Such a model made by school children to demonstrate to residents of the school district how their grounds could be utilized to advantage was a part of the Springfield Survey exhibition.

Pictures of such three-dimension exhibit material will be found on pages 78b and 98a.

THE FLY'S AIR LINE



AND ITS TWO TERMINALS

A Sketch

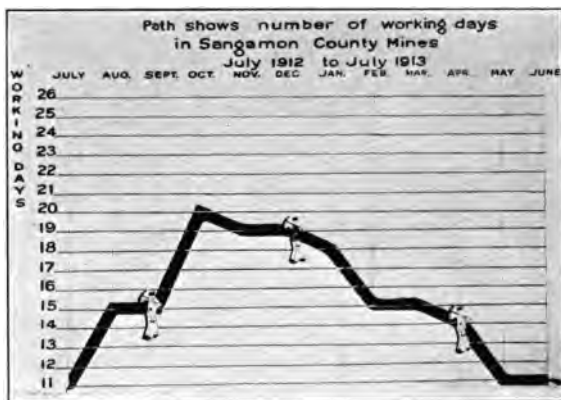


A Moving Model

TWO WAYS OF ILLUSTRATING THE FLY MENACE

*Sketch and model prepared by the Educational Exhibition Company of Providence,
Rhode Island*

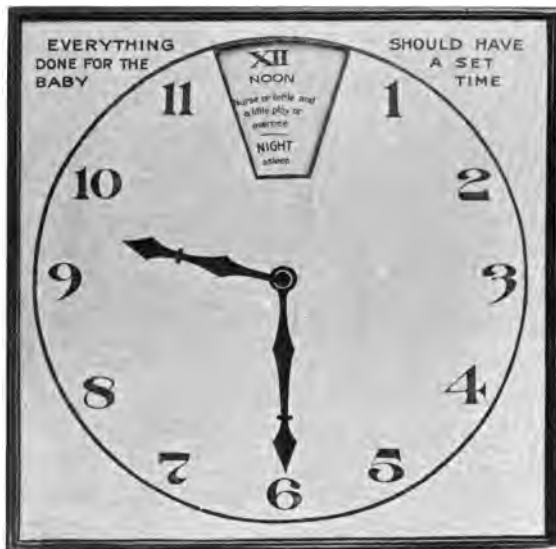
TWO MOVING MODELS RUN BY ELECTRICITY



Model designed by Walter Storey

A DIAGRAM HAVING MOTION

This realistic diagram, a feature of the Springfield Survey Exhibition, appeared on the face of a large box about six feet wide by four high with a depth of about two feet, sufficient to contain the mechanism. The figures of miners moved endlessly along the grooved "hump," which represented the variation in the average number of working days of a miner month by month throughout the year. The explanatory label could have been made clearer.



Adapted from Ladies' Home Journal

A CLOCK TO EMPHASIZE REGULARITY

Behind the space cut out of the face of the clock, a revolving disk brought into view successively a few words of direction for the baby's care at each hour of the day. The model was prepared for the Pittsburgh Baby Week Exhibit.

FORMS OF EXHIBIT MATERIAL

MOVING OR FLASHING DEVICES

Electricity or clockwork may be employed to advantage in connection with almost all forms of exhibit display. Besides attracting and centering attention, moving devices and lighting novelties may be made to interpret facts and ideas successfully. Pressing a button may cause one scene to disappear and another to replace it, contrasting the old and the new way of meeting some social problem. A clockwork device may cause a miniature factory worker to repeat as in real life the same monotonous motion sixty times a minute. A baby's face that appears in a flash and then fades from view at regular intervals can suggest the number of infant deaths in a stated territory during a certain period.

EXHIBITS OF SPEECH AND ACTION

The participation of people in presenting information through demonstrations, plays, tableaux, conferences, and stereopticon talks and motion pictures provides features that may supplement the exhibits of objects and panels in ways that will add much to the exhibition. These exhibits of speech and action attract attention more readily than do the "still" exhibits, and in some instances, such as the demonstration of a process, they may very well replace them in giving information. But their special function is to supplement, in a particularly striking way, the material given through the

THE A B C OF EXHIBIT PLANNING

panels and devices. Because they do much to enliven an occasion they have an important place in an exhibition which is to be made something of an event like a community or a traveling campaign exhibition.

DEMONSTRATION OF A PROCESS

Exhibiting a process, such as basket weaving or fruit canning, by having it done, is naturally a more graphic method than describing the process through printed words and pictures. It is possible to demonstrate bathing the baby, dressing him, preparing his food, and making his bed, using a life-size doll. All sorts of household activities can be demonstrated by showing part of the process and by explaining the rest.

In planning the demonstration it will be well to estimate the length of time that the average visitor is likely to remain at one spot. When the demonstration is one feature of an extensive exhibition, only those few, if we may judge by past experience, who neglect the rest of the exhibit in favor of your demonstration, will stay more than about ten minutes. Indeed, you cannot well afford to have them stay longer for they would thus prevent others from witnessing the demonstration.

If the work of the demonstrator moves slowly the interest wanes. So it is best to adapt your process to time limits set to meet the conditions. If the process demonstrated is the cooking of food, the demonstration cannot include the whole opera-

All of the equipment here employed could be had in any home, and each article when used is taken from the cupboard or shelf or basket where it might well be kept in the home.

The demonstration of bathing, dressing, and feeding the doll baby was planned in advance to occupy the minimum amount of time. The series of booths of which this was a part was arranged so far as possible in logical order: first, bathing and dressing, then feeding, and, in a space beyond the picture, the sleeping arrangements for the baby were shown. Incidentally it may be noted that the photograph has been posed rather as a picture than as an illustration of the demonstration. (See Appendix C, page 212, for a complete outline of this exhibit.)



From Stamford Baby Week Exhibition

A DEMONSTRATION WELL ADAPTED TO AN EXHIBITION

This demonstration had a number of excellent features, some of them to be noted in the picture. The title sign is well placed (except that it might well have been a foot or two lower had the windows not been there), well made, and its invitation is hard to resist. The setting for the demonstration is simplicity itself. The walls and counter are free from any displays that could distract attention from the business in hand.



"MRS. DOCARE" AND "MRS. DONTCARE"

A number of child welfare exhibits have had displays in full size contrasting the kitchen or bedroom of the bad housekeeper with the good one who presumably has about the same means. A fault in the example shown above and in many other exhibits of the same kind is that the home of "Mrs. Dontcare," while not entirely overdrawn, since there are many such homes to be found, is too extreme to carry a lesson to most of the audience. Many a careless Mrs. Dontcare might be stimulated to greater effort by a reproduction of cleanliness and neatness that she would recognize as possible for her to carry out, contrasted with one of dirt and disorder that is true enough to be reminiscent of her own home. Mrs. Docare's kitchen here is inadequate, a fact she herself would know if she saw it. It lacks the proper equipment for the cooking, washing, and meal serving.

The idea is an excellent one, however, if it is carried out skilfully and tactfully.

FORMS OF EXHIBIT MATERIAL

tion and so may be confined to the mixing of ingredients, supplemented by displays of the food in various other stages of preparation. If there are enough workers and ample space the demonstration may be planned so that at a given time each worker is at a different stage of the process and a visitor as he moves along can very quickly see the process from beginning to end.

A common fault of demonstrators at exhibitions is a tendency to become absorbed in the work itself and to fail to explain to visitors what is being done. Sometimes the work requires close attention. In this case it may be well to have an explainer do the talking. It is important also that opportunities be given for questions. The demonstration is greatly increased in its exhibit value if the setting and the equipment used in the processes are similar to those which the visitors are likely to have and use when they later try to follow the demonstrations at home.

In a cooking demonstration, the use of an identification number, such as was given at the recent Chicago Patriotic Food Show, will enable visitors to locate quickly in their sample cook books (assuming that such are available also) the recipes being demonstrated at any given time. This practice may well be extended to all demonstrations and program events by making it possible for visitors readily to find a reference on their printed programs to the events that are taking place. The goodwill of visitors will be furthered by detailed

THE A B C OF EXHIBIT PLANNING

program or placard announcements telling when demonstrations will actually be held.

GROUP DEMONSTRATION

In exhibitions whose subject is recreation or education, for example, many activities may be demonstrated by groups of children. Playground activities, such as dancing, games, and drills; the manual work of special school classes, such as woodwork, cooking, or table setting; home occupations for little children and evening home games for the family; setting up camp and first-aid demonstrations by Boy Scouts or Camp Fire Girls—all these and many others make attractive and sometimes useful exhibits. The word “sometimes” is employed because their teaching value depends on the extent to which their significance is brought out by good interpretation. If the visitor watching a playground game sees only a group of children playing a game and not a demonstration of the value of organized and supervised play, he may be entertained, but he is not convinced of the usefulness of play directors.

The above activities serve the purpose best if there is a small group of demonstrators who actually exercise their art throughout the period during which the exhibition is open. Frequent changes of the personnel of the performers is a gain, but the same game or song or exercise may be repeated since the audience changes constantly and those who come several times are too few to



A MUSICAL PROGRAM IN COMPETITION WITH EXHIBITS

According to the printed program chorus singing occupied an hour and a half or two hours of each afternoon and evening session during this school exhibition. The conditions as shown in the picture were not advantageous for an appreciation of either the music or the exhibits. The latter, which must have required a large amount of painstaking effort to prepare and install, could hardly have received the attention they deserved, and the audience, to enjoy the singing thoroughly, should have been seated. See the discussion of exhibition programs on page 86.



From Peoria Child Welfare Exhibition

A PLAY COURT AS A CENTRAL ENTERTAINMENT FEATURE

Visitors made the circuit of this oval play court in the course of a tour of the exhibition hall. Here a series of demonstrations of organized play, which were entertaining as well as instructive, held their attention for about twenty or thirty minutes. As the performance in one section ended, one in the next section began. The same dance or game was repeated at brief intervals in each section throughout the entire session, so that visitors were not tempted to neglect other exhibits in order "not to miss any of the show."

One-half of the oval was bordered by a display of models of home and school gardens which were explained by the boys who prepared them. The explaining was alternated at intervals by demonstrations of tumbling and other gymnastic exercises in the larger section back of the garden models. Next came the section used in the afternoons for home occupations and group games for children of kindergarten age, and in the evenings, as shown in the picture, for home games for older boys and girls. The remaining section was used for playground games and rhythmic dancing for girls.

A rack mounted on a tall standard on which an announcement of the event in progress could be displayed was provided for each section.

Note that visitors are well distributed around the court and before the exhibit booths, appearing to indicate that this demonstration did not compete with exhibits for attention.

THE A B C OF EXHIBIT PLANNING

require special consideration. Changes should be governed by demand for new publicity material and arranged for by the exhibit committee.

SMALL CONFERENCES

People may be brought together to talk over informally some phases of the exhibit topic or they may bring their own more difficult problems for consideration. These conferences will be suitable and useful in so far as they are limited to the discussion of matters touched upon by the exhibits or suggested by them. A club or society may call such a conference at the exhibition hall; or people may assemble in response to the announcement that at a given hour a certain topic will be discussed or a leader speak; or the conference may be entirely of the "drop in" variety.

BABY HEALTH CONFERENCES

A combination feature that has proved very successful is the baby health conference, also a type of demonstration which consists mainly in the examination by physicians, in a space separated by a railing or glass partition from the audience, of babies and sometimes of children up to six years.¹ The use of explainers who follow the progress of each examination brings its lessons to the attention of many visitors. The examination is followed by

¹ For a full account and detailed instructions on Baby Health Conferences, see publication by the United States Children's Bureau Washington, entitled Baby Week Campaigns.

FORMS OF EXHIBIT MATERIAL

a conference with the parents who receive a record of the child's condition.

Combinations of examinations and informal conferences of several types, including tests or examinations of feeding methods, care of the teeth, and other health problems are sometimes made features of exhibitions. They afford an excellent method of establishing a personal relationship with persons for whose benefit the exhibition is held. The suggestions as to the relations of special features to other exhibits given later in this chapter in the section on Programs we believe to be particularly applicable to these conferences.

PLAYS AND TABLEAUX

A dramatic interpretation of the exhibition theme in the form of a "playlet," pantomime, or tableau lasting from fifteen to twenty minutes is an attractive and desirable feature. Little plays have been written about the care of babies, the need for fresh air, child labor, wages, community centers, charity organization work, and many other topics. They usually center about the everyday human aspect of a moving incident or of some perplexing personal or family problem that is typical of situations arising out of the conditions the exhibit aims to correct. At the Springfield Survey exhibition a play vividly illustrated the bad effects of irregular employment by producing two scenes from the home life of the family of an irregularly employed miner. A play given in connection

THE A B C OF EXHIBIT PLANNING

with an exhibition on feeble-mindedness had for its setting a juvenile court room, and for its plot the wrecking of family usefulness that arose from their trying to keep at home a feeble-minded growing girl instead of putting her into an institution designed particularly for her needs.

A variation of the playlet is the sketch that is no more than the acting out of some everyday experience of the visiting nurse or probation officer, for instance, or the meeting of the committee of a dispensary clinic where the daily stories are rehearsed and advice given. The presenting of persons in action adds an interest-arousing quality.

The little play need not consume an undue amount of the attention of visitors, and at the same time it may provide that "special attraction" that is frequently desired.

ADDRESSES AND STEREOPTICON TALKS

A talk of twenty minutes or so by a prominent person who has something worth while to say on the subject is sometimes a valuable feature. If it can be accompanied by stereopticon views its value is likely to be still further enhanced. Someone known as a specialist or leader in the field the exhibit covers, who comes from out of town for the occasion, makes the event more impressive. Addresses by people who are prominent locally give the weight of their endorsement to the movement.

It is a good plan to give speakers in advance a clear idea of the purpose of the exhibition and the

FORMS OF EXHIBIT MATERIAL

opportunity to see the exhibits so that they may make intelligent references that will increase the interest of the audience in them.

MOTION PICTURES

The propaganda value of the motion picture is both very considerable and also much overrated. It is unreasonable to expect results merely because people like motion pictures. The excellence of the particular picture, the method of using it, and such other factors as count in the success of any exhibit apply equally to motion pictures.

Films satisfactory for propaganda purposes are not numerous at the present time and few of them are available. Films on topics unrelated to the exhibit theme, but used as bait for drawing audiences, are seldom an attraction to the highly sophisticated motion picture "fans" who have plenty of opportunity to choose entertainment of this kind for themselves.

For awakening interest and for imparting helpful information the motion picture, of course, should be accurate as to the facts and ideas it infers or suggests and fair in its presentation of opinions and policies. Few indeed are the films on social and civic topics now in existence which meet even such simple standards. Of these few, only a still smaller number are generally accessible through the commercial agencies or through any of the centers that circulate films for educational or social welfare purposes. We should there-

THE A B C OF EXHIBIT PLANNING

fore like to warn exhibitors that great care should be exercised in planning for the use of films and in their selection. The greater the value we place upon the services of the motion picture the greater is our responsibility to make wise selections and to secure the maximum teaching utility out of them when we get them.

Among the agencies for securing films are the extension departments of the state universities, numerous national and state governmental bodies, and welfare organizations of both national and state-wide scope.

EXHIBIT PROGRAMS

An entertainment that not merely draws as a show but that teaches as well, will increase the usefulness of the exhibit by helping to concentrate the attention of visitors upon the main idea. Anything that distracts attention from this idea takes away something from the effectiveness of the exhibits. For instance, city planning is not made to seem more desirable or necessary by displaying free motion pictures of mountain scenery or animated cartoons, or by providing a victrola that plays popular airs or even selections of classical music. You may encounter the kindly "movie" operator who thinks your "stuff is dull," and suggests that the picture exchange lend you a "comic" to liven it up. It is to be hoped that your stuff is not dull, but if it is you have very little to gain by giving a free motion picture performance that offers

THE PLAYHOUSE OF
AN EXHIBITION

Two or three times during each afternoon and evening session of the Springfield Survey Exhibition a twenty or thirty minute play on one of the survey topics was presented in the playhouse. This was an attractive pavilion facing the entrance to the hall. (See diagram on page 98c.) Frequently a three to five minutes' introductory talk or "interpretation" helped to prepare the audience for the lesson of the little play.

The scene here is taken from "A Bundle or a Boost," a short play dealing with almsgiving versus constructive charitable work.





SCENE FROM A PLAY ABOUT BABIES

"The Theft of Thistledown," a little play written and staged by Geo. M. P. Baird for the Pittsburgh Baby Week Exhibition.

FORMS OF EXHIBIT MATERIAL

merely competition with a similar show down the street.

If the purpose of the exhibition is to impress certain ideas and facts upon the minds of a large number of people, it is best served by doing two things:

1. By making the exhibits themselves as attractive, striking, and convincing as possible.
2. By devising as many methods as one can by which to induce the desired audience to come prepared to be interested in what the exhibit has to tell.

Another consideration in planning the livelier features of the exhibition is that they should not overshadow what might be called the "still life" features. Your motion picture, or address, or group singing, should not become the chief attraction of an afternoon or evening, tending to bring most of the visitors at one period and to one part of the hall and to hold the majority of them only so long as the particular attraction continues. For example, a program of addresses lasting an hour or more monopolizes the time and consumes and often exhausts the attention of visitors.

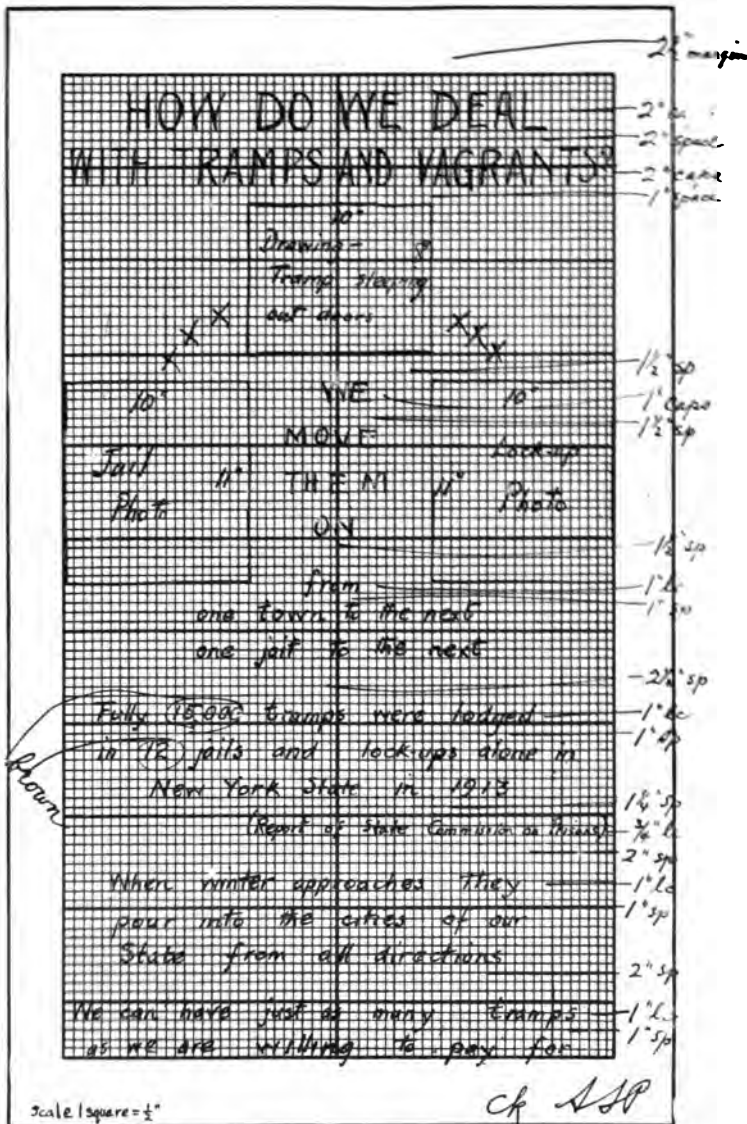
A traveling campaign exhibit was brought to one city at considerable transportation expense in addition to a still greater expenditure of time and thought in preparing it. It was displayed for three days, during which formal programs, lasting from an hour and a half to two hours, had been arranged for each afternoon and evening. It was a safe

THE A B C OF EXHIBIT PLANNING

estimate that 80 per cent of the audience gave the exhibit itself, which had thus become a side issue, no more than a casual glance. Its preparation would thus appear to have been sheer waste of energy. If booths and panels are deliberately prepared as an adjunct to a formal program, a combination can and should be worked out by which they will supplement and illustrate the talks. But if the addresses are supplementary to the exhibition, they should then be incidental, short, and as far as possible spread out at intervals over the entire session instead of being so concentrated and emphasized as to take the major part of the visitor's attention.

Drawing a crowd by means of special attractions is not always so desirable as may at first appear to be the case. The success of an event depends not so much on the numbers of people who come as on the extent to which the ideas presented make a definite and lasting impression.

Bearing these things in mind, the exhibits of speech and action which we have mentioned will help draw attendance with a minimum of the objectionable results. The choice made will of course depend largely on the exhibitor's resources and on having the right conditions under which to employ each effectively. If you can get motion pictures that suit your purpose, is there a room in which to show them? If you can get someone who knows how to produce a play, can you stage it? Does the prominent speaker at your service know what things should be said and how to say them briefly?

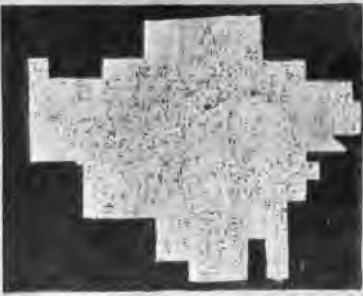


Designed by Walter Storey

A LAYOUT SHEET

Sheets of this kind can be used to advantage in preparing panel copy for the approval of exhibitors and to give directions to sign writers. The original from which this cut was made is 9 by 15 inches, printed in light blue so that instructions stand out distinctly. The heavy perpendicular line in the middle helps in centering the material. Abbreviations are: sp, spacing; lc, lower case; ck, checked to see that the total of sizes of letters and spaces agrees with panel dimensions.

BABIES BORN IN 1913




At least 1250 babies born
in 1913

**BUT THE SURVEYORS FOUND
375 babies born in 1913
not registered**

Is your baby one of the 375?

BABY DEATHS


of every 10 babies born
in Springfield



One dies before reaching its first birthday
probably
one-third of these babies die because
of improper care and feeding

**THE CITY COULD SAVE
MOST OF THESE BABIES**

by employing
Public Health Nurses
to
instruct the mothers.



From the Springfield Survey Exhibition

USES OF FLASHING LIGHTS

On the map at the left the small circles (appearing in the cut as dots) were punched out and the holes covered with colored tissue paper—green to locate registered births and red for those unregistered. An electrical device behind the panel lights up first the green circles, then the red, and then the green and red together. The map represents the patient work of a group of high school students.

On the panel at the right the face of the tenth baby was painted on the under side of ground glass fitted into a round hole in the panel, while the others were on paper pasted on the panel. A light behind the glass flashed at regular intervals and gradually faded out, holding attention for an instant to the appalling fact presented in this dramatic way. Incidentally, a better arrangement of the text would probably be to bring together all of the sentence now divided by the group of babies heads.

VIII

HOW WILL YOU UTILIZE THE FLOOR SPACE?

IN planning the exhibit arrangement the methods of the writer and the architect may be used to advantage. The first need is for an outline of the subject matter showing clearly the relationships between ideas—such an outline as a writer would prepare for an article or a story. Later, a floor plan upon which the location of the exhibits and the amount of space allotted should be drawn. The floor plan should follow the subject matter outline as to the relative positions of exhibits. In adapting the arrangement of subjects to exhibition space and the allotment of space to each subdivision of the topic many practical things will need to be taken into account. If no such outline of subject matter is prepared the exhibit is likely to resemble an author's note book, made up of the ideas he has jotted down as they occurred to him but without correlation. If there is no floor plan, it will be like a house in which the space allotments are devised after the framework is up.

Again, a piece of writing is divided into chapters and paragraphs through which a thread or theme runs; similarly an exhibit is divided into booths

THE A B C OF EXHIBIT PLANNING

or separated groups of objects which are again divided into smaller units, such as panels or table scenes, each of these conveying a thought or an idea to be sure, but all of them related to the central theme of the whole exhibit and having a part in its orderly development.

Thus the arrangement of material may be that of a sequence of ideas each one developed logically from the one preceding as is the case in written exposition. You would then have a definite starting point and a clearly marked route which follows the unfolding of a story or a theme through a series of booths. We may follow the history of woman in industry through a series of panels or booths, dealing progressively with stages in industrial developments; or we may consider the problems of child health and education, as was done in the Peoria Child Welfare Exhibition, as a cycle of life, arranging in a sequence the outstanding problems of infancy, childhood, youth, and parentage.

Another arrangement of material may present a single proposition illustrated conspicuously as a central idea or theme, and around it may be grouped related ideas each one developed sufficiently to be a small unit in itself, all of them bearing more or less the same relation to the main theme though not necessarily steps in a logical sequence of reasoning. For example, we may demonstrate by a series of independent exhibits the proposition that "much of the work for the home is done outside the home." The exhibits illustrat-

"WOMEN'S PLACE IS IN THE HOME"

True — as long as all work for the home had to be done in the home



100 years ago

clothing, shoes, jam, dye, soap
were made in the home !

When power machinery

took these and other industries from

Home to Factory.

women left their homes to follow
their work

SEQUENCE OF IDEAS IN PANELS

This panel is the first of a series in which the history of women in industry is briefly developed. The reader goes with the women from home to factory. In the next panel he sees four home occupations transferred to the factory, and is given the statistics regarding the thousands of women now carrying on outside the home these former domestic duties.



CONFUSING AND UNINTERESTING GROUPING OF EXHIBITS

In striking contrast to the booth shown on the opposite page, material in the exhibits above is mounted with little or no space between exhibits and no apparent starting point or orderly arrangement of ideas. Good arrangement is all the more necessary in the case of the upper exhibit because the material calls for close examination.

If you were looking at either of these exhibits where would you begin reading? How many of the charts or panels would you examine? What would you remember with sufficient clearness to tell someone else about it the next day?



From New York State Prison Exhibit of New York Joint Committee on Prison Reform

WELL PLANNED GROUPING OF EXHIBITS IN A BOOTH

The sizes and positions of the panels on the back wall were planned to bring them well above the model and to allow a generous amount of blank space between them. The text of the panels interprets the model.

This booth served as the introductory chapter in a series which dealt progressively with sanitary conditions in the prison, the life of the prisoners, the story of the long delay in getting the prison abolished, and plans for industrial farm buildings to replace it.

The photographer, by moving the model out of its correct position, has made it appear that part of the text of one of the large panels was cut off from view, but this was not the case in the actual display.



AN OBJECT LESSON IN BREAD MAKING ON A TRAIN

This space was planned to provide the maximum amount of aisle room for the movement of a stream of visitors through the car and at the same time to allow as many persons as possible to gather around the demonstration kitchen. The floor inside the counter was raised a foot so that the demonstrator could be more readily seen. The purpose was not to conduct a complete demonstration for the benefit of a limited number of people, but rather to answer questions, show the process at several stages, and in general to interest people in making use of the recipes distributed in the car.

HOW WILL YOU UTILIZE THE FLOOR SPACE?

ing this proposition would show household washing done in laundries, coats and gowns made in factories, bread baked in bakeries, all being grouped around the main theorem which is presented in a place where it will be seen as the visitor first enters the hall. But whatever the arrangement, it should be planned deliberately with the purpose of the exhibit continually in mind. In other words, although there obviously is room for variety in arrangement of exhibits there should nevertheless be a harmony and unity of parts that will make each fit into its own place in a thought-out scheme for the whole.

PLACING OF EXHIBITS

The problems that arise in placing single exhibit units in groups and in arranging groups in a hall differ greatly with variations in the amount and dimensions of floor space and with the kinds of exhibit material to be used.

PLACING OF EXHIBIT UNITS IN A GROUP

Exhibit units, as panels, posters, devices or small articles, are grouped in a booth, on a table or counter in an open space, or on a division of wall space. The booth may have walls on three sides with a railing across the open space facing the aisle, or walls on only one or two sides with open space enclosed by a railing or counter; or no walls at all, but merely a broad ledge or counter enclosing on four sides an open space. The booth with a maxi-

THE A B C OF EXHIBIT PLANNING

num of wall space is especially suitable for exhibits made chiefly of panels and posters. The need for counter space increases with the greater proportion of three dimension exhibits or demonstrations of processes. It is very seldom, however, that it is not desirable to have wall space at least at the back for the convenient display of a few posters or announcement placards.

The booth enclosed on three sides, like the one shown on page 94a, should be long and shallow with a railing across the opening. Visitors may thus stand near the wall exhibits without any coming so close as to cut off the view of others.

✓ Three things are of chief importance in arranging the material on the walls of a booth: their relation to each other, their separation from each other, and the height from the floor at which they are displayed. All of these factors are easily taken care of in an exhibit in which large panels make up the booth walls. The panels may be arranged in a sequence that reads from left to right around the three walls. The wide margins surrounding the words and pictures and the panel frames may form a background for each unit or idea and thus separate it from its neighbor, while the mounting of the panels on standards that raise them at least 20 inches from the floor will bring them high enough to be easily seen. But when a collection of pictures, charts, and posters are hung on screens or on a covered framework, as in the illustration on page 90b, exhibitors are tempted to mount their displays to

HOW WILL YOU UTILIZE THE FLOOR SPACE?

fit into the space without regard to logical arrangement, and to crowd the units so closely together that the effect is a confused mass with no apparent starting point and no distinct identity for separate ideas. The value of generous space as a background for the display of each panel, poster or other unit is not one open to question—it is an accepted and established principle among experts in the use of printer's type and applies equally to exhibits.

As in the hanging of pictures in a gallery, all material should be brought as nearly as possible within easy range of vision of persons standing back of a railing several feet away. It has been found by experience in numerous expositions that raising exhibits not less than 20 inches from the floor and having a top height of not more than seven feet from the floor provides a range that accomplishes this purpose satisfactorily.

If the booth contains both wall and table exhibits, as shown in the illustrations on pages 90c and 94b, exhibitors cannot be too careful in planning the table exhibits so that they do not conceal any part of the display on the walls. The difficulties encountered in this connection offer excellent illustration of the importance of the floor plan prepared in advance, showing the size and location of everything to be displayed in the booth. Practically all the things said above about displays on the walls of a booth apply equally to those on the walls of a room.

THE A B C OF EXHIBIT PLANNING

In arranging exhibit material on counters or tables it is important to see that objects are so placed that their relation to their labels, to each other, and to the group title sign is made very clear and that each group of objects is distinctly separated from other groups. The illustrations of the counter display of the food conservation train on page 98d show such an arrangement. The separation of displays by a high barrier, as shown in the illustration, could be replaced in some cases by a broad strip of tape or a low cardboard fence of a color contrasting with the table or counter surface.

Particular care should be exercised against placing labels and instructive descriptions where they will be hidden by the front row of visitors. Labels, moreover, should be large enough to be easily seen and read. Neither the small size of the labeled object nor the limited exhibit space will justify diminutive labels or enable the visitor to read easily type which is too small to be used elsewhere in the exhibit.

ARRANGEMENT OF DEMONSTRATION SPACE

The visitor's pleasure and gain will be increased if demonstrations are given on a low platform so that the demonstrator and all his equipment may be seen by an audience several rows deep. This of course may be impossible in demonstrations such as that of shop work in manual training, which are spread out over a considerable floor space or



POOR GROUPING OF PANELS AND OBJECTS IN A BOOTH

This table display is overcrowded. It might have been made more interesting by the selection of a few articles and by labeling each article or group of articles to show the age and degree of feeble-mindedness of the persons who made them. Here, as in the picture on page 90c, we are told that the photographer was responsible for so placing the table that it cut off from view part of the wall exhibits. In general the taking of photographs of exhibits needs much care in order to avoid misrepresentation.

The two objects on the floor resting against the table are displayed at a disadvantage. Only the front row in a group of visitors could see them. Compare with grouping of exhibit material shown on page 90c.



ARRANGEMENT OF A DEMONSTRATION BOOTH

The upper picture on the opposite page offers a good illustration of a demonstration booth, the walls of which have been kept free of material, except on the space easily seen above the head of the demonstrator. A margin should have been left between the panels and the top of the wall. It is also doubtful whether visitors could see the articles in the lower part of the showcase.

The lower picture illustrates what, with the best of intentions on the part of the designer, often happens to the space left free behind the explainer. He expected to put panels on only the upper half of the walls, but the exhibitors could not resist covering the lower half with detailed and technical charts that were neither appropriate nor easy to read. Incidentally, the booth is badly overcrowded. The attempt to treat the question of marketing, nutrition, food for children, and table-setting in one booth was a mistake.

THE A B C OF EXHIBIT PLANNING

are extended along an aisle. Narrow aisles in front of a demonstration booth, also two demonstrations on immediately opposite sides of a passage, are particularly to be avoided. Similarly, the possible disadvantages in the use of corner spaces should be weighed carefully; there may be corners where a demonstration with its audience, which may be large, will be placed in an awkward pocket.

Where the arrangement of subject matter permits, demonstrations distributed around the exhibition hall will increase or hold the interest of visitors in this form of exhibit as they make their way around the hall. Keeping the wall spaces behind the demonstrators empty or using only the upper half of the wall space will be a gain. In fact it may be urged that the demonstration is an exhibit in itself and the attention of visitors should not be divided by two forms of exhibits at one time and place. Wall material to be referred to by the demonstrator is an exception to this rule. Specimens of equipment, or samples illustrating stages in processes or the completed work, should be placed on high counters instead of on tables of average height.

FLOOR PLAN OF THE EXHIBITION

There are three main purposes to be served in arranging groups of exhibits in a hall; first, to distribute space fairly and wisely among different groups of exhibits; second, to provide an attractive appearance for the exhibition as a whole, and

HOW WILL YOU UTILIZE THE FLOOR SPACE?

third, to assure the ease and comfort of visitors in getting about and seeing exhibits to the best advantage.

The first purpose is served by adjusting the floor space to the outline of exhibit material as suggested elsewhere; the second by a scheme of decoration that forms a harmonious setting for the exhibits. In the recent Chicago Patriotic Food Show the imposing white and gold arched entrances to the five main sections were arranged in a semi-circle that faced the building entrance. At the Springfield Survey Exhibition, the artistically constructed pavilion called The Playhouse, and at the Peoria Child Welfare Exhibition the large oval called The Play Court, provided attractive decorative features around which a scheme of booths was developed.

The third purpose, that of making it easy to see the exhibits to advantage, is accomplished by broad aisles in a "one-way" plan which follows a development of the subject matter, prevents jostling caused by movements in two directions and insures visitors completing a tour of all the exhibits. This plan should be accompanied by clear and conspicuous directions and title signs. It is particularly helpful to have an obvious starting point, say a booth or display in an open space, that attracts the eye immediately upon entering and proves, on further attention, an excellent point of departure for seeing the exhibits according to some consecutive plan. The aimlessness of visitors at

THE A B C OF EXHIBIT PLANNING

exhibitions which allow for great freedom of movement without offering any suggestion of a route to be followed or of what is to be seen by going in a given direction is very marked and something to be guarded against. The two plans shown on pages 98b and 98c are both examples of an arrangement that were rewarded with some success, at least, in guiding visitors intelligently. The first provides for a one-way route, with each feature along the way planned to develop the interest progressively as well as to offer diverse types of exhibits; the second allows for freedom of movement but it so groups the exhibits that the visitor knows at once how to plan a route for himself.

In addition to the floor room for exhibits themselves, spaces should be set aside or the arrangement of floor room adapted to accommodate some or all of the following:

Ticket office—if an admission to the exhibition is charged.

Information desk.

Registration desk or office room for explainers and other workers.

Telephone—public.

Office.

Press room or space for press representatives.

Check room for coats, parcels, and so forth, of workers.

Toilets.

Rest room.

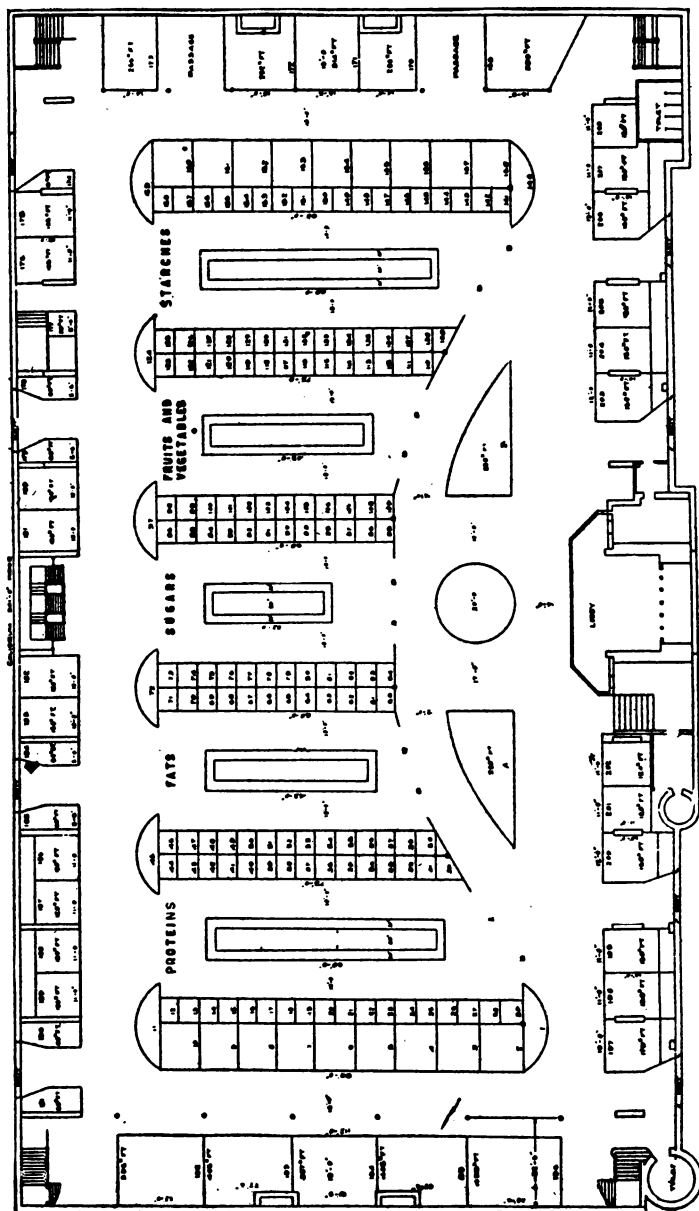
Chairs or benches where visitors may rest and chat.



From New Britain Child Welfare Exhibition

AN OBJECT LESSON GIVEN BY CONTRASTING MODELS

It was said that within two days of the opening of the exhibition in which these contrasting markets were shown, a storekeeper on the same street was found energetically at work painting, cleaning, and generally putting in order a store that had been very much like the example of the bad market. The picture of the good market shows improvements that could be made without very much cost. Note that the explanatory matter is grouped in two sections so that the exhibit is not "plastered" with signs or labels.



Plan designed by R. G. Gould

FLOOR PLAN OF CHICAGO PATRIOTIC FOOD SHOW

[illegible]

Designed by Walter Storey

Digitized by Google



From Pennsylvania Food Conservation Train

A COUNTER DISPLAY WELL ARRANGED

In this car display, separation between neighboring groups of objects is provided by high partitions. The title sign conspicuously placed gives the key to the display; the objects standing out distinctly represent eight ways to save wheat. The labels and dishes are fastened in their places.



BAD ARRANGEMENT OF EXHIBITS ON A COUNTER

This exhibit, in contrast with the one seen on the opposite page, illustrates the overuse of labels and the lack of clear-cut division between related groups of objects. Close examination is needed to learn where the section on wheat saving ends and the one on sugar saving begins. The sugar section shows a confusion of admonitions, labels, and foods. Altogether there are 25 small placards on this counter. Again, no means was devised for setting up labels securely, hence they were frequently misplaced.

HOW WILL YOU UTILIZE THE FLOOR SPACE?

Guide rails leading audience in one general lane of travel.

Railings or ropes before exhibits.

Clear passageways to the exits.

Study room or reading room.

"Last word" booth, space, or room.

Little theater or hall with stage and seating capacity for plays, motion pictures, stereopticon.

Motion picture booth.

Dressing rooms and property room.

Raised platforms on which to "demonstrate" certain ideas, with space for chairs for the audience if practicable.

Committee or conference rooms.

In addition there should be a bulletin board conspicuously placed, and drinking water provided; and all entrances and exits should be under good supervision and control, with the doors swinging outward as the law usually requires for public gatherings. A restaurant or lunch room in connection with the exhibition sometimes is found desirable.

MAKING THE FLOOR PLAN

In making the floor plan it is a wise precaution to be sure that it is based on a blueprint or sketch with measurements of the room checked up by a responsible person even though they may have been supplied by the architect or building management. The reason for this suggestion of care is the fact, often learned unfortunately late, that such drawings are sometimes incorrect or out-of-date

THE A B C OF EXHIBIT PLANNING

because of later alterations in the hall, or because made in the rough for a purpose that did not require accuracy in details. The floor plan should be tested by actual measurements made in the hall, by tracing the course of the visitors, noting the location and lighting of especially attractive features, considering the relation of hall exits and entrances to rooms off the main hall, thus seeking to anticipate possible difficulties. If addresses are to be made, the amount of street noise and traffic should be considered if possible.

It is most important to have the floor plan approved in writing by the city building, fire, or police departments, or by all three. Omitting this precaution may at the last minute mean drastic and irreparable changes in the arrangement.

Careful consideration of lighting both during the day and at night and the practicability of any desired electrical, gas, or water connections also should not be overlooked.

No amount of signs or placards can fully retrieve mistakes in planning. Indeed, the greater the number of posted regulations the less useful they become.

A misspelled word may be corrected; an entire panel may be replaced by one more satisfactory, but errors in planning the hall arrangements may handicap the exhibition to the very end.

IX

HOW SHALL THE EXHIBIT BE INTERPRETED?

AN exhibit should as nearly as possible be self-explanatory. Some uses, such as a display in a window, require that it should carry its own message with only such explanation as can be made through titles, labels, and explanatory placards. But if the exhibit is so designed that people can take part in showing it, much of value may be added by their personal interpretation and enthusiasm.

The participation of people may take various forms. We have already seen that there are several ways in which individuals or groups through demonstrations or conferences become essential information-giving features. Below we describe ways in which, without adding to the displays any new or supplementary information, they may increase the general effectiveness of the project.

THE EXPLAINER¹

The term "explainer," as indicated in a former paragraph, is commonly used for the person who talks about the exhibit to visitors. If the exhibit needs explaining the term literally describes this

¹See Appendix D, page 215, for an example of an explainer's talk.

THE A.B.C. OF EXHIBIT PLANNING

person's function. But if the exhibit is readily understood, the explainer's rôle is more that of a host or hostess who by a word or two of introduction puts visitors in touch with its purpose, suggests the best starting point from which to look at it, calls attention to facts and ideas that are especially important, and makes sure that the booths and objects are seen to the best advantage. The attention of the average visitor is easily distracted by the movements and voices of people about him, and he needs to be helped to concentrate his attention on the subject before him. Moreover, most people are attracted by personalities more than by inanimate things, even though the latter are lively exhibits. Booths at which are stationed individuals who manifest some real desire to clarify exhibit points are therefore very likely to get much more attention than those lacking this personal element.

✓ The explainers should promote interest in the exhibit as a good salesman of goods would do. If you stop casually at a counter in a department store whose saleswomen are well trained, one of them is ready at once to interest you in the article that caught your eye. You are gradually led to a further examination of other articles on the counter until you very often end by making a purchase. If on the other hand you assure the saleswoman that you wish to look about for yourself and you show an intelligent appreciation of what is displayed she will wisely let you alone until you ask

HOW SHALL THE EXHIBIT BE INTERPRETED?

a question, watching always for the opportunity to serve you.

The explainer should do just this for the exhibit. Many a visitor looks vaguely at an exhibit and passes on because his first glance has not brought to his attention anything that awakens his interest; or he sees something that appears to be more inviting; or the crowd interferes with his view of things; or there is "so much to see." The explainer in action vitalizes the exhibit to this casually interested visitor. By a few words to the group about the booth and by the use of a pointer, he or she may draw attention to a particular object or statement or point involved and then to the general idea or topic, thus detaining visitors long enough to get the whole idea. That many people prefer this help instead of attempting to interpret the exhibit themselves, is convincingly proved if one but watches them at any exhibition. The largest groups are found, and they remain longest, at the booths where good explainers are stationed. At the same time there will be visitors who evidence an interest which does not need stimulation and who appear sufficiently resourceful not to need aid in getting the full purport of the exhibits. They may very well be left to themselves.

Good explainers, like good salespeople, must have some degree of natural aptitude for the task and such training as is possible. They will then know when to explain and when to let visitors follow their own impulses. Exhibitors will do well

THE A B C OF EXHIBIT PLANNING

to pick their explainers carefully and give them all the advance training practicable under the circumstances.¹ A discussion of the organizing and directing of explainers is contained in Chapter X, *How Will the Project Be Organized?*

SHORT TALKS FOR INTERPRETATION

It is of great assistance, in getting people into the spirit of the exhibition as a whole, to have someone interpret its central idea in a brief talk. This may be done in several ways. If it is possible in making the floor plan to reserve space near the entrance, where arriving visitors may be gathered together for a few minutes, a three- or five-minute talk may be given there and repeated at frequent intervals. The speaker will explain the purpose of the exhibition, suggest some of the things to look for, and start visitors on their tour with a clearer idea of what it is all about. He thus does for the exhibition as a whole what an explainer does for single exhibits.

If this talk cannot be arranged for arriving

¹ The following notes jotted down from a talk to explainers may have value in suggesting still other things they may well be told:

Look interested; be alive and alert; be approachable with an obvious welcome extended to even the most stupid or ignorant or critical questioner. Do not hesitate, when need be, to admit that you don't know, but try to refer the questioner to some further source of information. Talk and point, but aim not to do too much of either, giving visitors a fair chance to see for themselves. Encourage discussion among them; draw in those on the outside of the group; and, not least, don't allow yourself to be monopolized by one individual or a small group. Of course, you will be on time—never missing an appointment, save for the most urgent of reasons, and staying a few minutes overtime rather than to leave a minute before the end of your scheduled hour.



From Springfield Survey Exhibition

A "LAST WORD" SECTION OF AN EXHIBITION

An open space comfortably furnished gave the visitors at this exhibition a last chance to ask questions or make comments and the exhibition management its last opportunity to invite future co-operation. The various methods used to attract visitors were the "silent speech" given by means of an illuminated display machine and a question box, a desk at which visitors could write out questions; but chiefly an informal discussion led by the floor manager or one of the executive committee members.

HOW SHALL THE EXHIBIT BE INTERPRETED?

guests, it may be given in some part of the hall which is likely to draw the largest number of people. It should be possible to seat this audience. This talk may precede or follow the showing of motion pictures or stereopticon slides or a play; or it may be built around a limited set of lantern slides definitely arranged to illustrate the exhibition.

Finally, a "last word" booth or corner where people are invited to drop in on their way out may become a scene of interesting discussions, of brief answers to questions, of summarizing statements of the message of the exhibition, and of urgent appeals to pass it on.

INTERPRETATION THROUGH TITLES, LABELS, AND EXPLANATORY STATEMENTS

Much can be done to see that visitors understand your message clearly by grouping exhibits under good descriptive titles. The window exhibit shown in the illustration on page 50b was excellent in every way except for the lack of a conspicuously placed title, such as "What To Eat in War Time." The significance of this display would be wholly lost on those who failed to supply for themselves this title or scheme or who failed to infer it from a reference contained on the poster.

Exhibitors will find it worth while, we believe, to look their exhibits over after they are in place, viewing them as nearly as possible from the standpoint of an outsider. Very often it will be found

THE A B C OF EXHIBIT PLANNING

that something that would make for clearness is missing—a title, an introductory statement, a label for this or that object or group of objects. It may be that these small bits of interpretation that could thus be added will make all the difference between success and failure in getting an idea understood.

PRINTED MATTER

Printed matter interpreting the exhibits should be prepared and distributed to induce visitors to come and to help them get into the spirit of the whole scheme and to understand its physical arrangements. To this end a leaflet, folder or card, possibly of four pages, bearing a map or floor plan of the exhibition, and the essential facts as to hours of opening and closing, ways of reaching the hall, and any rules of admission, as for children or school pupils, is nearly always valuable.

A printed program will frequently be useful and possible to provide. In preparing such a program the essential quality to be sought is usability while visitors are seeing the exhibition. Otherwise it fails to serve the purpose of a program. It should be small enough to hold easily in the hand and the pages should be so made as to permit of easy examination. Numbered references to booths, demonstrations, and program features are desirable.

But whether your method of interpretation of exhibits is through explainers, short talks, demonstrations, title signs and labels, or printed matter distributed to public or visitors, or through all of

HOW SHALL THE EXHIBIT BE INTERPRETED?

these, the important thing is to count interpretation in as an essential part of your advance planning.

“Serve yourself” stores and restaurants may be successful when the articles for sale are wellknown and are required; and similarly, a “see it for yourself” exhibit *may* also succeed, but its ideas, or commodities as it were, are not usually wellknown and visitors are rarely in search of them; therefore the chances of success of such an exhibition are not so good.

X

HOW WILL THE PROJECT BE ORGANIZED? HOW GET THE EXHIBITS MADE?

SINCE in the course of making and using an exhibit a plan must be outlined, booths and panels prepared, the varied uses of the exhibit devised and maintained, the project advertised and a follow-up scheme carried out, organization of the whole plan and supervision of it will be needed, not only for each of these five steps but to relate them to each other and to the large purpose of the whole. Organization will be needed in order to make sure that the work is so divided and subdivided that all can be accomplished in the time allowed, and in order, also, in many cases to use both paid and volunteer services effectively; while supervision will be needed to check up and otherwise see that delegated work is actually accomplished.

RESPONSIBILITY FOR THE EXHIBITION

Either an existing organization, with some extension, perhaps, will carry out the project or one will be brought together for the express purpose of

HOW WILL THE PROJECT BE ORGANIZED?

holding an exhibition. The propaganda of a health department, or of a society for the prevention of tuberculosis, or of an organization for housing, prison, or other reform may be carried out through these established agencies.

A community exhibition calling for the co-operation of many agencies, on the other hand, will probably be handled best under the auspices of a widely representative exhibition committee called into existence for the purpose. This will be equally true even though a single agency is primarily interested or is responsible for the initiation of the project.

A traveling campaign exhibit or a train exhibit may be prepared and directed by an established state or national organization, but in each city visited a local organization will be needed to co-operate in promoting and managing what is done with it in that place. Even though there is a local branch of the directing body, the local use of the exhibit in many instances may be more significant and its influence more extended if the affair is made more than a one organization event.

In a great deal of promotion work part of the purpose is accomplished by increasing as far as practicable the number of individuals and organizations who share the responsibility for the undertaking. While the immediate responsibility for the affair as a whole must naturally be placed upon a few capable people, almost any exhibition is the gainer by extending participation far beyond the ranks of the original sponsors.

THE A B C OF EXHIBIT PLANNING
AN EXHIBITION DIRECTED BY A PERMANENT
ORGANIZATION

If the exhibit is planned by a more or less permanently organized group, as a department of the city government or a national or state organization, much of the machinery of administration, as has been suggested, may be found within that body. Just how this administrative machinery will be used and supplemented will depend on the type of exhibit planned and the elasticity of the originating body.

If exhibits are to be used continuously as a part of regular propaganda work, it will be desirable to have on the staff a member who is equipped with some of the experience and knowledge of the exhibit specialist. If, as already suggested, he is expected to employ volunteers he should be familiar with methods of organization and the forms of supervision described below. Such a worker will need to work in close co-operation with specialists in the subject matter, either inside his own organization or outside of it, and he will need the assistance of clerical workers or mechanical helpers. None of these, however, will be able to take his place as planner and executive. The increasing practice on the part of health agencies, charity organization societies, and other bodies for forming advisory or working committees to counsel or co-operate with the staff workers may be employed to advantage in this field of propaganda. It would seem practicable in many cities, for example, to

HOW WILL THE PROJECT BE ORGANIZED?

form a committee of volunteers to counsel with the bureau or the official in charge of health education. This committee or a sub-committee on exhibits could include in its membership some of the specialists suggested later in the chapter as helpful in the conduct of an efficient exhibit enterprise. Such a committee may be either temporary, continue for a limited piece of work, or be in the nature of a standing committee to help the department carry out the use of graphic material in its educational work.

If the exhibit is for temporary use, it may be simpler to engage one or more persons for the kinds of skilled services referred to below.

In cases where the use of exhibits is occasional and does not justify securing a person with special training for the work, it may be well to have a member of the staff, whether he is a specialist in the subject matter of the exhibit or not, acquire a general knowledge of exhibit methods through conferences with specialists, attendance at other exhibits, reading and, if possible, through a brief course of training.

The fairly common practice in business and industry of occasionally using temporary service from the outside in organization, efficiency tests, and planning, may encourage the idea that the staff specialist on welfare propaganda or exhibits should be given such short-term assistance as can be secured from the outside exhibit specialist. Or, as another alternative, following existing precedent

THE A B C OF EXHIBIT PLANNING

in press publicity on social welfare subjects and in commercial advertising, it might be found possible for a single exhibit specialist to be retained for continuous service by several organizations.

EXHIBITION ORGANIZATION

The work to be done in carrying out an exhibition project may be divided into the making of exhibits, publicity for the exhibition, and the management of the event itself. A fourth division is the administrative work for all three fields.

Those who will carry out the work may be grouped roughly as directing staff, volunteer committees, employed workers, and agencies or commercial firms contracting to do special pieces of work for the exhibition.

With these types of work and workers in mind, how then will the organizations or group of individuals who decide to have an exhibition go about getting this work done through these workers? In point of time they will take steps in the following order:

1. Form an organizing committee.
2. Appoint a director or directing staff.
3. Make and adopt a plan.
4. Organize the administrative machinery.
5. Organize committees.
6. Carry on simultaneously:
 - a. The making of exhibits.
 - b. Publicity.
 - c. The organizing for exhibition activities.

HOW WILL THE PROJECT BE ORGANIZED?

7. Hold the exhibition.
8. Begin the follow-up work.

It may prove simplest to consider these steps in the order of their enumeration.

THE ORGANIZING COMMITTEE

Very often the initiative in the exhibition will come from an organization which has agreed that the undertaking will be a valuable one. The first move should be to call a meeting of representatives of such organizations and interests in the community as might reasonably be expected to take an interest in the movement. At this meeting an expression of opinion should be called for as to the advisability of the undertaking and the strategic time for it. Such expression is important because generous co-operation can be hoped for only if the various groups have registered their approval from the start. The meeting may then appoint an organizing or executive committee to take the next steps in launching the campaign.

FINDING A DIRECTOR

The organizing committee will need from the very beginning the advice and services of the person who will direct the whole effort.¹ Selection of the specialist or director may work out in one of

¹ If there is no possibility of obtaining skilled direction, the organizers still have left two alternatives: obtaining an active executive committee with a full-time secretary and advisory service from the outside at several stages in the campaign; or carrying on the enterprise altogether through committees, relying on their ingenuity and energy to take the place of trained leadership.

THE A B C OF EXHIBIT PLANNING

several directions. He may be purely an administrator or general executive who "knows how to get things done." For the exhibition carried out on an extensive scale such a director may be supplemented by a staff including a specialist in exhibit construction, a floor manager for the exhibition, and a publicity director. Without such a staff the executive will need to be someone who can take the responsibility for the general direction of the campaign, the management of the exhibition when thrown open to the public, and the planning and constructing of the exhibits. If he has but one associate, the choice should be a specialist in exhibit preparation.

MAKING THE PLAN

The director's first work will be to co-operate with the organizing committee in making such a plan as is discussed throughout this book.¹ This plan, if all concerned desire it, may then be submitted to the same group who appointed the organizing committee and, with their approval, considered the basis for the next steps.

ORGANIZING THE ADMINISTRATIVE MACHINERY

The first needs in getting the machinery in motion are an office and equipment, a competent stenographer, and such supplies as a business office would require. The needs of the office will vary with the extent of work to be done, but it is safe

¹ See Chapter II, Having a Plan, page 5.

HOW WILL THE PROJECT BE ORGANIZED?

to say that in any campaign, the last place to economize is in office and office force.¹

Much unpaid office help can be secured and used to advantage if adequate space in a reasonably good location is obtained, and volunteer workers will be much more useful if there is plenty of room in which they can work or hold informal meetings without interrupting the other tasks of the office.

EXHIBIT COMMITTEES

Almost any kind of exhibition, under whatever direction or supervision, may profitably make a place for the services of volunteer workers. It offers one of the best points of contact with possible recruits because it supplies interesting assignments that do not necessarily require a knowledge of the subject matter. Volunteers will be giving work of genuine value to the movement, while at the same time they are becoming acquainted with what the exhibit stands for.

There are two points of view between which one may choose in regard to the purpose of volunteer committees in exhibit campaigns. The first is that the sole object of committees is to get work done. Following this point of view, the most capable and reliable people to be found are appointed on a few committees which are expected to do all the work.

The other point of view is that through the exhibit committees opportunities for numbers of peo-

¹ For list of workers and things needed for administration, see Appendix A, The Basis of the Exhibit Budget, page 197.

THE A B C OF EXHIBIT PLANNING

ple to participate in the campaign are provided, and that this participation is in itself a big asset in increasing the number of active supporters of the movement and in building up a group of people in the community who have developed a considerable interest in, and some little knowledge of, the subjects treated in the exhibition. An exhibit campaign affords a wide range of service for volunteers, and can be made extremely educational in developing a sense of civic responsibility and efficiency in people who hitherto have done little or no public work. Moreover, some phases of exhibit campaign promotion can be achieved only through the enlistment of considerable numbers of willing aids.

There is something for all to do, those with special artistic, dramatic, or administrative talent as well as those who have no special gifts of any kind. Volunteers working under direction may gather information, take photographs, draw sketches, make models and mechanical devices, distribute advertising matter, take part in plays or demonstrations, organize co-operating committees, or help in the clerical tasks of the campaign office.

If there is good leadership it is possible to make generous use of this kind of assistance. A method by which to do this is, first, as already suggested, to have competent direction by an executive committee, a director or a directing staff; second, to have an office with reasonable working facilities and conference space for volunteer as well as paid

HOW WILL THE PROJECT BE ORGANIZED?

workers; third, to make the most capable and reliable people supervisors over groups of small committees; fourth, to divide the work as far as possible into small and definite assignments, each assignment being given to a small committee; and fifth, to provide each committee with a clear and concise typewritten statement covering the work to be done by it.¹ This method takes for granted a previously prepared plan including all the details of work. It is possible to make such a plan so flexible that there is room for initiative on the part of volunteers.

The committees formed to handle the many details of the preparation and presentation of the Springfield Survey exhibition were as follows:

1. Administrative Committees 2. Committee on Exhibits

Finance Committee	Art
Census of Useful People	Construction
Directory of Organizations	Decoration
Committee on Committees	Drayage
Office Equipment	Furnishings
Office Helpers	Lettering
Automobiles	Lighting
	Models
	Photographs
	Stereopticon and Motion Pictures

¹ See Appendix B, pages 199 to 211, for sample outlines of instruction for committees such as are here suggested.

THE A B C OF EXHIBIT PLANNING

3. Committee on Promotion

Arrangement of Addresses
Advertisement Mention
Co-operating
County
Excursions
Handbook
Newspaper Discussion
Out-of-Town Organizations
Press
Printed Matter
Speakers
Special Days

4. Committees on Exhibition Management

Care of School Children
Explainers
Hospitality
Lunch Room
Play Demonstration
Playhouse
"Last Word"
Ushers

These were in addition to an Honorary Exhibition Committee, an Advisory Committee, and an Executive Committee.

To simplify the work of organizing committees on a large scale, it is well to have a card catalogue of "useful" people in all walks of life, containing the address, telephone number, and special abilities of each person. From this catalogue, called for its news value a "census of useful people," a committee on committees makes up the assignments.

Naturally the census of useful people and the directory of organizations will need to do the major part of their work during the early preparatory period.¹ Although supplementary committees will

¹ For outline of work and method of the Committee on Useful People, see Appendix B, page 201; and page 208 for outline for the Committee on Directory of Organizations.

HOW WILL THE PROJECT BE ORGANIZED?

be in course of formation even after the exhibition is in progress, it is difficult to overemphasize the value of early preparation.

This key to success in securing efficient committees was illustrated by the Louisville Child Welfare Exhibition several years ago. The unusually successful management was attributed largely to the detailed study of possible committee workers long in advance of the active work in preparation for the affair. This careful search for possible workers among those not usually called upon for service by the organizations interested in the campaign will lessen the strain of the rush period and contribute toward greater usefulness.

GETTING THE EXHIBITS MADE

Numerous kinds of specialized knowledge, experience, and skill go into exhibit making. To get your exhibit made under the most favorable circumstances and to assure the highest standard of exhibit workmanship, all of them should be utilized. These specialized forms of knowledge and skill may be put into four groups:

First, there is the knowledge of the subject to be exhibited. This we may assume is possessed by the person or persons proposing and standing back of the exhibit, or someone associated with them. They would not be likely to, at any rate should not, undertake the task of enlightening others unless they have the facts in hand themselves. Provision will need even then to be made for competent fact-

THE A B C OF EXHIBIT PLANNING

gatherers where the common store of knowledge of the subject needs to be supplemented by fresh, more complete, or more up-to-date data.

The second is experience and aptitude in getting information into exhibit form; that is to say, in selecting and grouping data and ideas, in expressing the material in words, and in planning illustrations.

The third is ability to design panels, models or devices, including the layout, or detailed arrangement of words and graphic material, and the supervision of their construction.

The fourth is the ability to construct exhibits. This involves the skill of the artist, photographer, letterer, painter, model maker, box maker, electrician, or others who, preferably, have made a specialty of a particular craft. Most of this is professional work, though occasionally the contributions of amateurs are found satisfactory.

Assembling and using all of these kinds of knowledge and skill is the work of the exhibit specialist. In other words, the whole exhibition project should be directed by someone whose training and experience include the technique of exhibits. Or, as an alternative, in addition to a general director an exhibit specialist might be engaged to give full time to supervising the exhibit construction alone.

The exhibit specialist may be expected to have training in the matter of assembling the data, designing exhibits and supervising the work of the various skilled craftsmen. Whether the plan to be followed includes a specialist who can direct the

HOW WILL THE PROJECT BE ORGANIZED?

whole enterprise, or one who would act as an associate to the director and be in charge of making the exhibits, the advantages to those responsible for carrying out the project of having such a person are many.

The exhibit specialist develops a habit of mind that subconsciously as well as designedly recognizes the relation of the audience to every phase of the project and sees no value in information, forms of expression or illustrations except as they are likely to produce the desired impression on the people who are to see the exhibit. The educator, reformer or merchant, who is usually absorbed in his subject matter, does not readily adopt this mental attitude. An interesting example of a failure to foresee the probable effect produced upon an audience was furnished in a recent account of a health exhibit displayed in a Chinese city for the benefit of Chinese women. By way of teaching them the dangers of the common housefly, a greatly enlarged picture of a common fly was displayed by the American exhibitors. And the Chinese women, looking at the picture, said, "No wonder Americans think flies are dangerous if in their country they are as large as that." It is the part of the exhibit specialist to understand the audience and foresee and, if possible, avoid such mistakes.

Another kind of training which the exhibit specialist may be expected to supply, and the sole one in some instances, is that of designing and directing construction. This service in the making of panels,

THE A B C OF EXHIBIT PLANNING

for example, in its first stage corresponds closely, as has already been stated, to what in printing or advertising is called the layout—the planning of margins, the spacing, determining the size and style of letters, the position of illustrations in relation to words, and the like. Advertising designers have made this the subject of particular study. One firm claims that the sales from one advertisement alone were doubled by making a small change in its layout.

If a considerable part of the skilled work is to be done by volunteers it is especially important that someone with exhibit experience should direct their work. Excellent results have been obtained by school classes, electricians, amateur photographers, and others when exact specifications prepared by an exhibit director had been supplied.

There are still other ways of getting exhibits made when a director or specialist in exhibits is not available. A few commercial firms will undertake all the work of design and construction. Or some parts of the exhibits, such as the models, electrical devices, or posters, may be turned over to commercial firms and the exhibit as a whole assembled by the exhibitor.

If through lack of funds the exhibitor is obliged to assemble the exhibit himself, he may be able to secure valuable help through a voluntary advisory committee of people who apply to the building of an exhibit some of the same principles that apply in other fields: in advertising, cartoon drawing,

HOW WILL THE PROJECT BE ORGANIZED?

headline writing, poster making. In utilizing such advisory service the exhibitor will need to keep clearly in mind that the technique of headline writing, of poster making, and of advertising activities is not, in actual practice, altogether similar work to the preparation of exhibits.

If he attempts to assemble the necessary assistance and direct it himself he will find, unfortunately, but few accepted workable rules ready for his guidance. He will need to seek an acquaintance with varied materials, forms of expression, color schemes, and construction devices, together with much experimenting, in order to adapt materials to his needs. He may be able to secure the advisory services of advertising men, sign painters, window trimmers, architects, and others whose experience would at least be suggestive. Possibly these advisers could become small committees to be consulted on each new problem in construction. A list of the committees that may be of assistance is included in the scheme outlined on page 117:

ORGANIZATION FOR THE PUBLICITY WORK

A wide range of publicity and advertising methods possible for an exhibit will be found in the chapter dealing with the subject.¹ Here we are concerned with the organization needed to get the publicity work done. The plan of the committees previously described carries with it the machinery for accomplishing a great deal of the

¹See Chapter XI, How Will You Advertise Your Exhibit?

THE A B C OF EXHIBIT PLANNING

work, especially the kind that depends for success on the participation of people, upon "special" days, personal letters, brief talks at meetings, and the co-operation of merchants and others. It has also been suggested that the director of the whole enterprise should be someone with a sense for publicity and a knowledge of methods, or that he should have associated with him on his staff someone with training in this line. If the latter plan is adopted this associate would then devote his time to co-operating with the newspapers, preparing advertising material, and supervising the group of publicity committees. In a community-wide campaign in a city of such size as to make it difficult to secure news space without giving practically full-time attention to the press, it is especially important to have a press representative. More often than not the available man for publicity work of this kind will be primarily a newspaper man whose activities in your behalf will center largely on getting space in the daily newspapers. In that case it should fall to others to make the campaign interesting enough to supply him with news and other press material.

If there is no one, either a general director or a publicity specialist, to direct this field of work, the exhibitor or exhibit committee will do best to fall back upon the co-operation of an advisory committee on which newspaper men, advertising men, and others with experience or aptitude for publicity consent to serve.

HOW WILL THE PROJECT BE ORGANIZED?

THE MANAGEMENT OF THE EXHIBITION

The exhibition, when shown to the public, requires its special group of workers who have the important task of turning to good account all that has been done in exhibit preparation, and in the publicity and advertising. Good exhibits in a badly managed exhibition are greatly handicapped, while good management sometimes carries to unexpected success exhibits of less than an average degree of merit.

The exhibition management is an especially difficult undertaking because so large a share of the work on which success depends is, ordinarily and advisedly, put in the hands of volunteers. Many of the workers must learn in action during the little time before the event is over how to do their work.

It has been a common experience for the large exhibitions of recent years to tax the strength of a few local leaders almost to the point of exhaustion. Part of this strain is inevitable in an undertaking carried out with a temporary organization made up to a considerable extent of untried workers, and involving attention to a great number and variety of details each small in itself but very important to the whole. The best way to reduce this strain to a minimum is, as far as possible, in the advance planning to anticipate the many essentials to the smooth running of the machinery and to prepare for them. The exhibition committees who get ready at the last minute have no chance to do this

THE A B C OF EXHIBIT PLANNING

and will find themselves occupied with making signs, telephoning frantically to get helpers, running out to the nearest store for a hammer and tacks, writing in pencil on placards notices that should have been provided for in advance, or arguing with the building inspector on the installation of lighting wire when they should be supervising more important activities which properly come at the last minute, such as receiving delegations of visitors; getting in touch with demonstrators to see that their schedules will be carried out on time; noting improvements that might be made in the distribution of ushers; or studying out, behind the scenes, ways in which the usefulness of the exhibition may be increased from day to day.

✓ OVERSIGHT OF HALL AND EXHIBITS

Preparation of the floor plan and oversight of the building of the exhibits, already discussed, bring the affair up to the point of installation. Installation usually must be carried out at top speed because halls are available only for a short time. A period of confusion, when workmen have not finished the construction of booths though the exhibits are ready and should be put in place, is to be expected. No detailed plans can be laid down to avoid this, but it will be minimized by the best possible supervision on the part of a director of exhibit construction or the chairman of the construction committee who should be on hand with a few reliable assistants to answer the questions of

HOW WILL THE PROJECT BE ORGANIZED?

workmen and to solve emergency problems. An important part of their responsibility is to see that everything received in the hall is properly tagged as to ownership.

After exhibits are in place there will be need for daily inspections to see that they are kept in place and in repair, and that all mechanical and electrical devices continue in running order. New signs will be needed and the correction of mistakes that nobody, in spite of much care, could foresee until exhibits were in place. Oversight of cleanliness, neatness, lighting, ventilation, and the observance of police and fire regulations will also be required. For all of these things definite responsibility should be fixed in one person, who may be a member of the directing staff or a committee chairman. He should have the assistance of a janitor, a good "handyman" or general helper and night watchman, in addition to having on call a sign writer, mechanic, and other skilled workers.

FLOOR MANAGEMENT

The workers on the floor of the large exhibition include ticket sellers, doortenders, explainers, demonstrators, ushers, guides, performers, attendants at the information booth, operators for the motion-picture machine and stereopticon, a fireman, and possibly a policeman. If everything is to run smoothly, each one of these should be in his particular place at all the times agreed upon. It has been found that volunteers who are inclined to be

THE A B C OF EXHIBIT PLANNING

irresponsible about promptness and reliability in keeping engagements respond much better to a businesslike management than to an informal one. In listing the committees for an exhibition, on page 118, suggestion is made to divide responsibility for floor management. Among these the committee on explainers deserves the most careful consideration.

EXPLAINERS AND DEMONSTRATORS

The selections and acceptances of volunteer explainers should be completed several weeks in advance, one or more sessions for instruction held, and brief descriptions of the exhibits and summaries of the essential teaching points be placed in their hands well in advance of the opening. Definite instruction as to hours, place for reporting, and general procedure should be supplied; and each explainer should indicate in writing his acceptance of specified hours for service.¹ A private view of the exhibits attended by the committee workers and explainers should be held at the latest practicable hour when all material is as nearly ready as possible for the opening.

In general, the hours of duty for explainers should be from 9 to 1 o'clock, 1 to 5, and 6 or 7 to closing. If there are likely to be many visitors between 5 and 7 o'clock an extra two- or three-hour shift should be arranged for.

¹ For a discussion of the importance of having explainers and of their methods, see section beginning on page 101.

HOW WILL THE PROJECT BE ORGANIZED?

At the administrative headquarters for chairmen and helpers, which may be a desk, the information booth, or a convenient room, schedules should be kept, each showing the assigned locations of all explainers for a given period. Here the explainers may be expected to report, coming and going, and here also should be available a small reserve force to fill any missing places, and a list of other reserves willing to respond to emergency telephone calls. The explainers on reserve duty, awaiting an assignment, may serve as guides to special delegations of visitors.

Daily gatherings of explainers for five, or at the most ten, minutes may be used to much advantage for the exchange of experiences and quick discussion of difficulties.¹ At this time the chairman and his or her assistants who have done scouting duty around the exhibition hall may offer suggestions and warnings, if necessary, to the whole group.

The same preparation through advance meetings, well-worked out schedules and daily gatherings applies to demonstrators. The ushers' committee may also follow the same plan of schedules but may not need advance preparation, although one session to explain plans and arouse a sense of responsibility will be helpful. There is a great advantage in having the same ushers serve as many times as possible, for their best training comes through actual experience at the exhibition.

¹ It may be found practicable and desirable also for each shift of explainers to report for this conference ten minutes in advance of the scheduled hour for duty.

THE A B C OF EXHIBIT PLANNING

ATTENDANCE OF SCHOOL CHILDREN

One of the special problems for ushers, explainers, and floor managers, comes when arrangements are made for the attendance of school children in the mornings, as is suggested in the next chapter on Publicity. A plan that has been successful in handling several hundred children who in a group are spending an hour at the exhibition is as follows: The children are first taken to a motion-picture hall, if there is one, or to some space where they may all be seated. Here they see motion pictures or slides for a few minutes and then they are told something about the exhibits and the best way to see them. If it happens that part of the material is too difficult or not especially appropriate for children, some mark, like a small red ribbon, is attached to all the other exhibits, which they should look for especially. They soon get interested in the game of "watching for the red ribbons."

After being seated about ten minutes, the children march in double file until the head of the procession has completed the circuit of the exhibition hall. Then they are halted and each group of children visits the booth that is nearest to it, after which the procession circles the hall until all have made the rounds. When there are no ushers present in the morning, as is often the case, this handling of the children can usually be carried out successfully by the floor manager, with members from parents' associations who may come in to

HOW WILL THE PROJECT BE ORGANIZED?

help the teachers. The explainers' work begins when the children are ready to examine the exhibits.

PAID WORKERS

The floor manager is likely to need paid workers for afternoon and evening hours for such duties as require the unfailing presence of attendants as ticket sellers, if an admission is charged; door-keepers, if there is an admission fee or card, or if small children are excluded at certain hours; and attendants for cloak room, rest room, and performers' dressing rooms. Of these, the cloak room attendant is especially important, because if none is provided, workers leave their wraps in the exhibit booths, which detract from the appearance of the booths and may even interfere with the view of the exhibits.

SALES AND CONCESSIONS

Since an exhibition is for the purpose of awakening interest, spreading knowledge, and opening leads for future activity, things to be paid for should be admitted only when they in some way contribute to the threefold purpose. On this basis there are times when an admission fee will be charged. A minimum price may be asked also for the catalogue or guide book. The check room may be reserved chiefly for the use of the exhibition workers by making a small charge for service to any not serving on a committee.

THE A B C OF EXHIBIT PLANNING

Something to eat and drink may in most cases be justified on several grounds: the comfort and convenience of the workers, not a few of whom will be at the exhibition hall for long periods; the comfort and convenience of visitors; the holding of luncheon or dinner conferences of workers and of clubs of men or women who come together to discuss the exhibits informally before or after an inspection; the encouraging of volunteer groups to come together in the lunch room before visiting the exhibits. All of these considerations make it desirable, if otherwise practicable, to have modest restaurant facilities in the exhibition hall or building.

The committee will do well to have all sales or concession agreements in writing, detailing the conditions and placing responsibility for food and service, the committee having final control over all of these matters.

The restaurant may be managed by cooking classes, a committee of the exhibition, a church society, lodge or club, or a commercial concessionaire.

XI

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

WHILE exhibitions are a form of publicity, publicity is also required to insure attendance. You may throw your exhibition open, but no matter how fine it is, if people do not come its value amounts to little or nothing. Or, if you have exhibits for sale, rent or to loan, you need to inform and interest the people who should buy, rent or borrow them.

PUBLICITY METHODS FOR AN EXHIBITION

Some of the ways of getting people interested in an exhibition which have been used with success are as follows:

I

News items in the daily papers; editorials; interviews; feature articles; cartoons; photographs of leaders of the exhibit project; illustrations of the subject matter and of special exhibits; mention or appropriate use of exhibit material in special departments, such as a society column, humorous column, woman's page, and events of the week; brief letters to editors from people interested in the purpose of the exhibition; and through the "question box" conducted in a newspaper.

THE A B C OF EXHIBIT PLANNING

Material in periodicals other than daily papers, including those that have a county circulation; publications issued by employes, and the house organs of firms and of public and semi-public agencies.

Paid advertisements in newspapers.

II

Billboard and window posters, street car cards, bulletin boards, street banners and streamers, electrical signs.

Pennants, posters, placards for display on automobiles, wagons, trucks, and bicycles.

Tags, stickers, poster stamps, rubber stamps, used on packages, letters, pay envelopes, milk bottles, and door knobs.

III

Posters and cards in railway stations and hotels; cards and hangers in street cars.

Inserts, slips or handbills for enclosure in store and laundry packages, in mail, in library books, in newspapers, and in pay envelopes, all to be translated into foreign languages if necessary.

Information leaflets in several languages explaining the scope and purpose of the exhibition; post cards to committee members and workers telling interesting facts and suggesting how to promote "talk" about the exhibition.

IV

Announcement slides and "trailers" to picture films in motion-picture shows.

Stereopticons or automatic lanterns at street corners or at other open places, in vacant store windows, or in lobbies of public buildings.

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

Advertisements in theater programs and on score cards.

V

Special exhibit features as attractions that can be "played up" in the various forms of publicity.

Window exhibits; use of window fronts at organization headquarters and in vacant stores; commercial window displays by merchants.

Class room use of exhibit subject matter; exhibit of school made posters; messages to parents through school children; bulletin boards made in manual training classes.

VI

Cards of invitation; advance programs.

Proclamation by the mayor or governor; announcements or communications by city, county, and state officials.

Varied "stunts," such as posting of posters or window cards in unusual places, sandwich men, town criers, house to house visiting, parades and processions, "silent speeches."

Contests: using jingles, limericks, definitions, photographs, posters, cartoons, essays, letters, songs, recipes, cookery.

VII

Short talks at meetings of clubs, classes, and churches; at theaters and other public entertainments; noon meetings in shops and stores.

Debates and platform discussion of exhibit and its purposes.

Sermons; pulpit notices; mention in church calendars.

THE A B C OF EXHIBIT PLANNING

Verbal announcement at public gatherings, both indoor and outdoor, including auctions and sales; also announcements at amusement places and athletic events.

VIII

Participation of large numbers of people in preparing and carrying on the exhibition.

Arrangements for attendance of invited groups at private views and opening receptions; inspections by public officials and prominent citizens.

Arrangements for attendance of groups from organizations, neighborhoods, nationalities; visits by uniformed bodies—lodges, military organizations; visits by public employes—policemen, firemen.

PLANNING THE PUBLICITY METHODS

Choosing from the above list or working out other appropriate and practicable publicity methods for a given exhibition is the job of the publicity specialist.¹ So, also, is the good use of any methods chosen. But most exhibitors will not have this expert guidance, or will ask the exhibit director to include this service with his other duties.

It is of the first importance that all committees having to do with forms of publicity consider each method in relation to the prospective visitors. Are people already familiar with the subject and purpose of the exhibit? Or are both wholly new to them? Will they fail to attract because they suggest that very distasteful business of changing one's

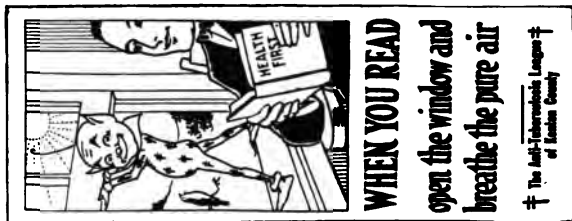
¹ See pages 113 and 123 for discussion relating to publicity specialist.

This bookmark



**will hold your
place while you
run out to buy**

**Your
LIBERTY
BOND**

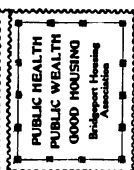
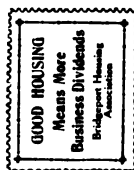
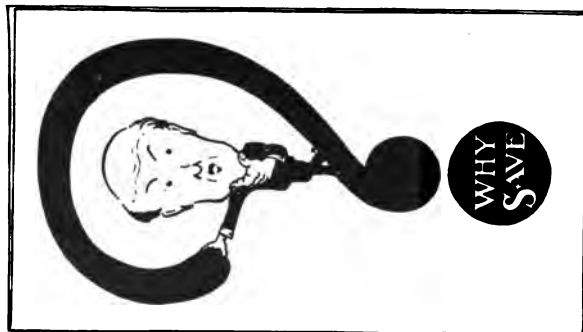


Kill that Fly!



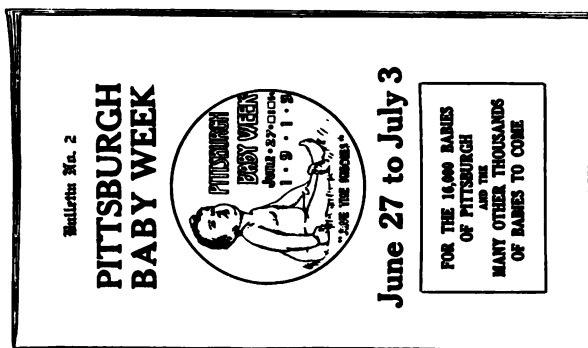
SEVERAL ADVERTISING DEVICES

At the left and the right are bookmarks for library use during a campaign. The small objects between are a button, a poster seal, and a sticker for use on envelopes, bills, and packages. In the lower center is the impression made by a rubber stamp, which was used in ways similar to those of the seal and sticker.



CAMPAIGN PRINTED MATTER

The two end sketches are covers of leaflets used in educational campaigns. Between are a stock electrotype supplied from the central office of a national campaign, and two poster seals from a series used by business men on letters and bill heads.



HOW WILL YOU ADVERTISE YOUR EXHIBIT?

habits of living? Are they things that the hoped for visitors will think not their concern? Your first publicity problem, then, is one of understanding a mental attitude and devising ways to meet it; and it may be, even to utilize that attitude in order to put over your publicity. It is a phase of visualizing your audience.

If recent immigrants (for an exhibition on household sanitation, for example) are the desired audience, emphasis may be placed on announcements in their own churches, work places, and lodges, upon messages through school children, and upon arrangements for attendance of neighborhood groups, information leaflets printed in their own languages, news and advertisements in foreign language papers.

Another factor in determining the choice of publicity methods will be the form of committee organization adopted. If you have a flexible plan¹ which allows for the addition of members to your main committee or the appointment of an indefinite number of special committees, you have the machinery for carrying out a large number of those suggestions on the foregoing publicity list that depend on personal effort, such as short talks at meetings, announcements at public gatherings, arrangements for the attendance of special groups, and so on.

A third problem is the volume of publicity to be

¹ See pages 115 to 119 of Chapter X, How Will the Project Be Organized? for discussion of committees.

THE A B C OF EXHIBIT PLANNING

obtained. Exhibitors are much more inclined to underestimate than to overestimate the amount of publicity needed. When exhibit committees are urged to add to the variety and extent of their publicity efforts, replies of this kind are frequent: "We don't need any more; the newspapers have been full of the exhibition," or "Everybody is talking about it," or "The window cards are all over town; nobody could miss them." But the mere fact that news about it has been in the papers frequently by no means gives assurance that even those who read the papers saw or read the exhibit articles. The "everybody" who "is talking about it" usually means the people who are known and have been recently seen by enthusiastic members of the committee. When checked up by actual count, these everybodies would probably furnish a slim and poorly selected audience. Many a committee whose members have been overconfident in advance, find themselves resorting at the last moment to hastily devised advertising, to the sandwich man, and all sorts of more or less makeshift efforts to draw people in from the streets. It would be better to make double the effort needed in advance to reach your audience than to depend on a belated scramble to bring in "just anybody."

A suggestive gauge of success in widespread publicity is when the man on the street and in the club, and the woman at home and in her club, finds your exhibit an interesting topic for conversation. Not until people talk about it among themselves have

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

you gained the public hearing which makes it probable that you can draw them into the exhibition hall.

It will not be necessary nor practicable here to go through the list of suggested publicity mediums categorically and discuss them item by item. A few words upon several of the more important methods, however, may be of value to those laying plans to use these and the other avenues of publicity to the maximum.

NEWS

“News is news!” To get news about your exhibit into the papers, the first requisite is to have real news. The more engaging are your exhibit activities themselves, of course, the more interesting will be your items about them.

Live news includes interesting names, interesting facts, and interesting things being done in unusual ways. When this prominent man or that leading woman accepts the chairmanship of this or that important committee of the exhibition; when a census of all the potential exhibition helpers in the city is completed; when rehearsals begin for a play or other special feature, or a committee rally has been held, or when a bit of lively discussion over the subject matter has been stirred up with some opponent of the movement—that is news, and it should be reported. The more people you have doing special things the more news there will be appealing for newspaper space; and conversely,

THE A B C OF EXHIBIT PLANNING

the more frequently the names and stories of what people are doing appear, the more enterprising will they be in their special assignments.

Editorial discussion depends largely upon the compelling vitality of your activities and the breadth of appeal of your theme, although special aspects of the subject suitable for editorial consideration may sometimes be suggested.

Many newspapers welcome a limited number of brief letters from their readers, with the emphasis on "brief," particularly if they bring up a fresh aspect of an old topic or a timely local application. Sometimes the papers will carry for a few weeks a special department or series of articles on a phase of the exhibition in addition to news and editorials. In a certain city three of the four daily papers carried such special features. One paper on the editorial page conducted a "Question Box" on the exhibition. Here questions about the subject matter and the exhibition itself were printed daily with the replies given by the exhibition committees; indeed, the committees supplied the questions as well for the first few days, but after that the readers did the asking. Another had a series of brief articles on why the exhibition should be of interest to teachers, parents, lawyers, and so on, each article addressing itself to a group. The third ran a series of signed articles by prominent citizens on different phases of the exhibition topic.

Among the papers often overlooked in exhibit campaigns are the local and county weeklies some

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

of which have a large circulation, and those with even a small circulation may be influential among certain classes. The foreign language papers should also be included in any campaign that is expected to reach their readers.

In all but the largest cities one or several influential dailies published elsewhere are likely to have an important local circulation. It would be well to keep these out-of-town papers supplied with exhibition news items and other press copy, usually through their local correspondents.

ADVERTISING

Straight newspaper advertising has a value all its own. However much news and editorial space may be given to the exhibits, well-handled advertising space will add further strength to your publicity.

Advertisements prepared and donated by an advertiser or a group of advertisers may sometimes be secured. Or the advertiser may insert an announcement of the exhibition in his own advertisement.

Moreover, from billboards and cards in cars to tags and stickers, the resources of the commercial advertiser may be employed in social welfare enterprises. Usually a limited budget restricts expenditure for these things, but ingenuity and skill in preparation and taking thought in distribution will go far toward meeting the budget deficiency. No card, circular, or even announcement should be commonplace or done as others would do it. At least a pleasingly colored paper, or ink in color, will

THE A B C OF EXHIBIT PLANNING

relieve a cheap handbill of some of its otherwise poor appearance. A simple line around the printing on a post card, or plain border to your window card or hanger, is likely to make it distinctive from other similar advertising matter. Try to avoid using more than one type face or kind of type in one piece of work; secure variety by using different sizes of the same type.¹

The reason for having a variety of advertising forms is that by this method one stands a better chance of attracting the attention not only of the busy but also of the thoughtless and the uninterested, and in turn getting them to heed your message when put into other forms. However attractive your "news" in the papers may be there will be some whose attention will not be arrested by it. Moreover, the attention of even the most responsive among us becomes more actively engaged through a variety of interest-awakening efforts.

It is usually better not to issue souvenir programs and other publications composed chiefly of advertisements. Of course there are exceptions to this suggestion, but as a rule the space thus bought by the merchant is not real advertising. Better, in most cases, to ask direct for a contribution and get out a smaller program and a more usable one than to run the danger of leaving among business men the feeling of their having been imposed upon.

¹ Those who plan printed matter will find it helpful to read Sherbow's *Making Type Work*, The Century Co., New York; or one of several other discussions on the subject, such as will be found in most public libraries.



A SUCCESSFUL WINDOW CARD

The original, which was prepared for the Philadelphia Baby Week, was done in three colors.

142a

PATRIOTIC RALLY



THE WAR AND THE WORKER

SPEAKERS

SERGEANT-MAJOR BRAMHALL

*—Of the—
Famous "Princess Pat" Regiment
and
British and Canadian Recruiting Service*

Captain A. P. Simmonds

Former Military Observer for the U. S. A.

Music by Senior Orchestra of Music School Settlement

ARTHUR FARWELL, Director

FRIDAY, MAY 17, 1918, 8 P. M.

Washington Irving High School Auditorium

IRVING PLACE AND 17th STREET

COME AND BRING YOUR FRIENDS



*Under the Auspices of Junior Board of Consumers' League of New York City
Courtesy of War Camp Community Service*

A DISTINCTIVE ANNOUNCEMENT

The original was fourteen by twenty-two inches in size—black on yellow cardboard—and displayed in windows and on bulletin boards.

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

In many cities merchants have pledged themselves not to advertise in such publications:

PERSONAL PARTICIPATION

Supplementing the different forms of news and advertising are the various "personal" methods of working up attendance. These, as noted elsewhere, depend upon good organization.

Personal invitations may be drafted and duplicated so that members of committees can write them on their own stationery, over their own signatures, to individuals, professional groups, and others. These make a stronger appeal than do impersonal invitations.

A certain day, morning, afternoon or evening, or a particular hour of the day or evening may be announced, arrangements having been made beforehand, as the time when the members of a certain organization, institution, occupational group, neighborhood, or the citizens from a nearby town will attend. This does not necessarily mean a promise that they will all attend. It means rather that the leaders or representatives have agreed to the arrangement for this special day or hour and will try to interest their people to come at that time. Neither need the "day" be set aside exclusively for one group. As in an exposition, there may be a number of "special days" on any one day.¹

¹ For outline of scope and method of a committee on special days, see page 199.

THE A B C OF EXHIBIT PLANNING

An additional element in the "personal" publicity campaign is the talk of those who are helping. Each person who is doing something is likely to spread the news among acquaintances. Therefore the more enthusiastic workers there are, the more the news is spread and interest aroused. These helpers, too, should be provided with exact information in concise leaflet or card form. A series of bulletins to workers will promote team activity.

OUT-OF-TOWN PUBLICITY

The local committee often seeks to reach the county or nearby counties, particularly if the exhibition is given in a center easily accessible from a considerable area. Invitations may also be sent far out into the state in the hope of enlisting co-operation in securing legislation or in sharing with other places the benefit of the exhibition campaign. The best methods for this widespread work include:

Co-operation, by providing press material, with daily and weekly newspapers and trade periodicals in all sections of the territory to be reached.

News and propaganda press matter in the form of plates and matrices, photographs, halftones and electros to be used in the advertisements of merchants.

Invitations to the traveling representatives of state departments or state welfare associations to talk about the enterprise wherever they go. The traveling secretaries, for example, of a certain

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

state Sunday school association in this way boosted a traveling tuberculosis exhibition.

The issue by the governor of an official proclamation calling attention to the exhibition.

The sending by a leading physician of personal letters to all county medical societies or to an extended list of individual physicians. The mayor may write to all other mayors in the state, and so on.

In addition to the above, railroads and other transportation lines may advertise and may encourage excursion parties to attend the exhibition. A local committee on out-of-town work may send speakers out through the county or to other towns from which visitors may be expected. In some cases an enterprising committee may secure local committees in a number of towns to co-operate in working up delegations to go to the exhibition city.

Many of the local publicity plans may be adapted also to the reaching of out-of-town visitors.

THOSE WHO DO NOT COME

Be the propaganda ever so well managed, however, there will always be many who are not impelled to attend. Nevertheless, the publicity which advertises the exhibition, although it may not succeed to the extent of inducing people to attend, is often a vital extension force and may project the message far. Nearly every piece of printed matter,

THE A B C OF EXHIBIT PLANNING

as already suggested, may bear a fact, a figure, or a slogan even to the stay-at-home. Every address or discussion about the exhibition should be accompanied by mention of the reason for holding it. The talk thus created by a lively campaign conveys facts and ideas far beyond the original circle of those who take part or attend. A well-told anecdote, for instance, may reach people untouched by all other publicity.

PUBLICITY MADE EDUCATIONAL

It should be urged that all of those projects undertaken to give publicity to the exhibition which are in any way adaptable to the purpose (particularly those using the newspapers and periodicals, leaflets, and public addresses) should be made to carry as much of the educational message of the exhibition itself as possible.

This is accomplished partly by the repeated explanation of the reasons or arguments for holding the exhibition.

PUBLICITY FOR LOAN, RENT, OR SALES EXHIBITS

Getting people to attend an exhibition is like a retailer's selling goods to consumers, whereas getting people to borrow, rent, or buy is like selling the goods to the retailer. The first step is similar in both cases, that of finding your clientele through careful study of the particular field; the second step involves a much more personal effort in order

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

to interest each prospective borrower, renter, or purchaser, than is likely to be made in working up attendance at a show. Form letters, varied for different types of purchasers, samples of the exhibit or reproductions in miniature, personal conferences, and offers of co-operation in getting results from the exhibits are among the methods that are effective in renting, loaning, or selling.¹

An important feature of the publicity will be suggestions to purchasers or borrowers on methods of using the exhibit. These suggestions should be based on experiments worked out in co-operation with one or more exhibitors. For example, you have a set of six posters for sale at a nominal price on the health of school children. Your object is primarily propaganda, not volume of sales, and so you desire not only to get as many people as possible to buy sets of posters but to have every purchaser use them to the best advantage. You have gained very little when a purchaser leaves them rolled up on a shelf to gather dust, or hangs them in an office visited by a few people.

If you wish to show how a mothers' club could use these posters you will plan and carry out a typical program for a mothers' meeting. This program may include a talk with human interest stories and information of a practical nature that will elaborate what is told by the posters; and it may include also some "next steps," such as con-

¹ See discussion of publicity methods for an exhibit for sale and loan on page 188.

THE A B C OF EXHIBIT PLANNING

crete tasks for members of a mothers' club to report on at another meeting. A photograph and an account of this meeting may be enclosed with a form letter sent to club leaders, settlements, and others who might use the exhibit at meetings. Again, it may be possible to arrange to display the exhibit at a county fair or a school. As a result of the help you may be able to give local bodies in preparing material to supplement yours, and in arranging their whole exhibit attractively, you may secure a photograph of the finished affair which would be full of suggestion for a similar use of your material elsewhere.

If your plan of using the exhibits contains an idea new to those approached, it will, of course, make your material still more loanable or salable. An organization promoting the sale of a pamphlet on city government, for example, sent letters to the state chairmen of the National Council of Defense suggesting that the pamphlet would be useful to their committee on after-the-war reconstruction work. Six replies said that they had no such committee, but one would be appointed and the pamphlet recommended for its consideration. Very often in suggesting a way of using your exhibit, you are not only obtaining a purchaser for it but providing those approached with new methods that increase their activity and thus their usefulness as promoters of your educational material.

Local groups borrowing or renting exhibits may be greatly helped in making good use of them by

HOW WILL YOU ADVERTISE YOUR EXHIBIT?

the co-operation of national or state organizations in supplying press matter, publicity plans, and other assistance which simplifies the work of the local committee.

An organization may place its loan exhibit in charge of a trained member of its staff whose business it is to find good opportunities for its use, to set up and supervise it personally, and to outline the follow-up work. An exhibit so supervised may be placed in schools, shops, clubs, churches, even though no official interest in the work of the organization has been expressed.

XII

HOW WILL YOU FOLLOW UP THE EXHIBIT?

THE follow-up work of an exhibit consists in turning to account in some definite way the newly awakened interest and increased knowledge that have been spread among people who saw it, read about it, or heard it talked about. The exhibit should not be merely a "stunt," a more or less effective educational *tour de force* standing alone. Such an effort may do some good, of course, but it is of far less service than when closely related to a later program.

In planning your exhibit, therefore, you need to know as fully as possible what the follow-up projects are to be so that you can pave the way for them. For example, the object of the campaign may be to raise money for the support of a child-caring institution. The exhibition serves its purpose in arousing interest, sympathy, and understanding of the usefulness of the institution on the part of prospective givers. The follow-up work consists in getting their contributions. You prepare the way for this follow-up work by seeing that people who may become interested attend the ex-

HOW WILL YOU FOLLOW UP THE EXHIBIT?

hibition or hear it talked about. The appeal for money should then follow while the impressions gained at the exhibition are still vivid.

There are a number of possible methods of using the exhibition in order to pave the way for follow-up work. Distribution of printed matter at the exhibition, references to a few selected books and pamphlets to read, signing visitors up for support of a measure or membership in an organization, obtaining names for mailing or visiting lists, and turning the exhibit organization into a permanent one are a few of the many follow-up methods. These will be discussed briefly.

DISTRIBUTION OF PRINTED MATTER

Distribution to visitors of free printed matter which answers questions they will be likely to ask is one way to do follow-up work. For instance, if a home-made fireless cooker has been demonstrated, printed directions for making one might be distributed; or if the short ballot is advocated, a leaflet might be provided explaining the details of the proposed reform together with a printed letter or telegram supporting it that the visitor could sign and send to his legislative representative. Copies of recipes that have been demonstrated, patterns for making clothes such as are displayed, and simple puzzles or other materials for home occupations, may be given away or sold for a few cents. Incidentally it is important to see that the printed matter sustains the interest awak-

THE A B C OF EXHIBIT PLANNING

ened, and that there is not so much of it that the beginnings of interest may be stifled by an overdose. It should indicate first steps chiefly, and point out how and where further information and opportunities for service may be secured. As a rule it is wasteful, we believe, to distribute freely annual reports and lengthy pamphlets at exhibitions.

REFERENCE LISTS AND DISPLAYS

Library lists, leaflets, and displays of books and magazines are excellent. Some attention to space requirements, however, will be necessary if visitors are to be permitted to handle these publications. Government pamphlets may be exhibited, and postal cards addressed to government departments, asking for copies of these pamphlets, may be sold. The bulletin board shown on the opposite page was used as part of the follow-up work of the Pennsylvania food conservation train. The topics on the bulletin board for each group of pamphlets displayed corresponded with topics of exhibit sections, so that the housewife could select reading matter to help her in carrying out suggestions made in the exhibits. At first, the pamphlets themselves were given out in response to requests, but it was soon found to be more practicable to help visitors to secure them directly from the government. Visitors also may be referred to classes or clubs or conferences on the subjects of the exhibition.



From the Pennsylvania Food Conservation Train

AN ATTRACTIVE METHOD OF DISPLAYING PAMPHLETS

This bulletin board was designed to attract attention to government bulletins and to assist in a quick selection of those that are desired. The titles under which the bulletins are grouped correspond to the topical divisions of an exhibit of which the bulletin board formed a feature.

The dimensions of the panel are four feet wide by five feet high. The background is of compo-board painted a buff color, and the frame is of wood stained a dark green. The illustrations were painted in oils.

HOW WILL YOU FOLLOW UP THE EXHIBIT?

ENROLLING SUPPORTERS OR MEMBERSHIPS

If the aim is to stir people to action or to get it through their support, you may enroll them during the exhibition for endorsement of a project or membership in an organization. For example, you may wish to enroll the residents of a given district in a league to uphold decent standards for amusement places in the neighborhood. A neighborhood recreation exhibition may be made the rallying place where residents enlist for service in reporting violations of law, pledging support to good amusement places, and recording their preferences for forms of recreation that might be launched through a neighborhood league.

If volunteer follow-up service is desired it should be possible, through brief personal interviews or registration cards, to select some of the visitors or exhibition helpers who may be counted upon for more or less active help. Assignments for volunteers should be planned in advance of the exhibition, so that newly awakened enthusiasm will not be wasted because there is no immediate use for it. At a recent exhibition given by a charity organization society many offers of service as friendly visitors were received. If interesting tasks had not been ready for them a number, no doubt, would have lost their eagerness for service before they could have been put to work.

The success of the exhibition committee plan of offering definite jobs to individuals and organiza-

THE A B C OF EXHIBIT PLANNING

tions,¹ many of which have not before helped in welfare work, may suggest the adoption of the same idea in the follow-up schemes.

MAILING AND VISITING LISTS

All visitors may be invited to register, either in the course of the circuit of the hall or on leaving it. They may be told frankly, if they ask an explanation, that the purpose is to keep them informed on the exhibition topic and the follow-up work. In propaganda work these lists often prove very valuable as furnishing a selected audience of people already aware of the movement to whom to send printed matter, invitations to meetings, and sometimes requests for subscriptions or memberships. The lists will be still more valuable if the registration cards include blanks on which visitors may indicate their membership in various organizations or their interest in certain social or civic activities.

Family visitors, especially nurses, doing baby welfare work have often considerably increased their visiting lists of mothers through names obtained at exhibitions. It has happened a number of times that nurses who were confident that they knew "all the babies" in their district or in this or that small community were greatly surprised at the number of new acquaintances they made at the baby welfare exhibition.

¹ For discussion of committee work and organization, see section beginning on page 115.

HOW WILL YOU FOLLOW UP THE EXHIBIT?

UTILIZING THE EXHIBIT ORGANIZATION

The connection with the enterprise of persons whose later support is desired may be held by placing some of them on educational or other follow-up committees, and by retaining others on a permanent exhibit committee. It is fairly easy to enlist people for something temporary and immediate, such as an exhibition. Once having obtained their interest, to make it permanent may be an important phase of your task.

Furthermore, the people brought together in a temporary organization may be just those who should form the nucleus of a permanent one. Or, if full records of the workers are preserved much the same organization can be called together again for a later intensive effort with far less labor than was needed in the first instance. A community exhibition may disclose among its leaders and committee members a high degree of aptitude for civic work; this does not mean, of course, that officers or committees should be made permanent. A brand new organization could make new selections of leaders in the light of campaign experience; but they might come from the number which had already been working together on this subject.

Possibilities of follow-up work develop during the course of an exhibition that cannot be anticipated, and thus all such work may not wisely be planned for in advance. The unforeseen incidental results, the social by-products, as it were, of many an ex-

THE A B C OF EXHIBIT PLANNING

hibit have been very far-reaching. But such possibilities do not save the exhibitor from the need of being ready in advance to seize anticipated opportunities for follow-up work. Even for the smallest of exhibits shown at a club, in a school, or before a church society, a plan should be prepared by which a co-operating committee among the teachers or club members may be enrolled for further service. Above all things you must have a plan; must have worked out a procedure; first, for presenting the idea; second, for assuring a response; third, for securing the desired benefit or result from it.

XIII

HOW MUCH MAY WE SPEND?

WHAT is the approach to the question of cost? One exhibitor will start with an approximate idea of what he can reasonably spend and revise it as his plans develop. Another will have a definite sum of money to spend and will plan the best way in which to do it. A third will approach the exhibit plan without allowing the cost to be a determining or semi-determining factor and outline a scheme that suits his purpose; he will estimate the probable budget needed and proceed to raise that amount; or he may set it aside from his general fund for education or publicity. As an exhibit may cost anywhere from a few dollars to many thousands, it is possible for each of these projectors to get something for his money. The kind of return, too, will be proportionate to the amount spent if the exhibitor is wise enough not to try to carry out with one hundred dollars a plan that requires several hundred or a thousand. If he is not, in such a case the returns are not likely to be worth even one hundred dollars.

The exhibitor who adapts his budget to his plan has the advantage over others. Within certain limits, it would seem probable that more exhibitors

THE A B C OF EXHIBIT PLANNING

than is now the case could get the money necessary to finance a satisfactory and suitable exhibit if they did not set a rigid budget limit in advance. Sometimes the amount is fixed without any knowledge of what could be done with a larger sum, or without any consideration of the relation of the exhibit to the whole educational or publicity program. How much, for instance, is being spent on propaganda of all kinds; how much in other ways that could be diverted, for the time being, to this particular educational work? And among all the methods open, the press, printed matter, meetings, advertising, or others, on what basis are expenditures being distributed? Have you, for example, decided that this year you will put the bulk of your publicity into press work and next year into an exhibition? Or have you simply chosen the most convenient form, at the moment, without much regard to timely methods for getting attention of the right sort?

WHAT THE MONEY PAYS FOR

On a later page¹ is a detailed list covering the kinds of service and materials that are needed in preparing and managing an exhibition, things that must be obtained through cash expenditure or the contribution of service and materials themselves. Many kinds of services usually volunteered are not included in the list, as the actors in a playlet, for example, or ushers or explainers. In no exhibit

¹ See Appendix A, The Basis of the Exhibit Budget, page 195.

HOW MUCH MAY WE SPEND?

will all the things listed be used, and many will be contributed. The best use of the list is to check the items that you are likely to need and group them under two heads: those likely to be contributed and those that must be paid for. Then you can obtain promises of contributions for the first group and estimates of cost for each item in the second as a basis for preparing a budget.

The list of contributed items can often be lengthened by making a careful canvass of local resources before placing orders or making contracts. In several cities much multigraphing and mimeographing has been secured without expense from private owners of such machines. In one case the mimeograph in a public office provided the exhibition with almost unlimited service. Pianos have been loaned, often without even the expense of hauling. In one city several firms offered most of the skilled and unskilled workmen necessary for the installation of the exhibits and the preparatory cleaning of the hall. Hauling has frequently been done by willing owners of teams or of automobile trucks. A city or state health department, too, may provide various kinds of service for a health exhibition. However, it is well to look the gift horse over carefully to make sure that unexpected expense items may not follow, or that uncertainty as to delivery or failure of contributed material to arrive on time may not mean a loss through the contributed service that will more than overbalance the other gains.

THE A B C OF EXHIBIT PLANNING

WHAT HAVE OTHER EXHIBITS COST?

This is a reasonable question to ask but a difficult one to answer, because no very satisfactory data are at hand. The cost of each exhibit must be figured out in relation to the particular plan that was followed, as well as in relation to the items that were charged against the exhibit budget rather than against some other fund, or that were secured in some other way without charge against the exhibit. The cost of some exhibits that we could give as examples covered their construction only and not their use. Others involved a very small expenditure of money but a very generous amount of contributed material the value of which could not be accurately estimated. Even if in another case we could state the exact figures covering all the expenses of a given exhibit the amount would mean little unless we could give some assurance that the distribution of the money between the various divisions of the budget had been done judiciously. Last of all, there are wide variations in the cost of materials and services at different times and places. However, in spite of these reasons for discounting the value of "typical budgets," we are aware that exhibitors will still feel that the amounts spent in other exhibits will be a rough indication or suggestion as to what they can do on similar amounts also. The main figures of a few budgets will therefore be quoted.

HOW MUCH MAY WE SPEND?

I

A traveling exhibit consisting of 14 panels such as are pictured on pages 64a and 68a, with packing boxes, standards, and title signs, cost \$600. This sum included the services of an exhibit specialist who was paid for fifteen days' work and contributed about ten days in addition; a craftsman who charged half of his regular rates, and the commercial construction of panels and boxes. It did not include any of the cost of use of the exhibit.

II

A traveling exhibit of five large framed panels with water-color sketches, plus 3,000 sets of reproductions 18 inches by 28 inches, made in black and white on heavy paper, cost \$800. Part of this sum was covered by selling some of the reproductions.

III

A traveling exhibition which was taken on a six months' tour through one state cost \$3,000. The exhibit, including 50 panels, some slides, models, and objects, cost \$1,000. This paid for the services of an exhibit specialist and a designer and for most of the construction, some sketches having been contributed. The other \$2,000 paid for the tour, including the salary of an attendant and the expenses of a director who made advance visits to each place, of two speakers, and also numerous incidental charges. All local expenses and part of those of

THE A B C OF EXHIBIT PLANNING

transportation and of local attendants were paid by committees in each place visited.

IV

A community exhibition held in a large armory for ten days cost \$3,500. This sum included part of the cost of exhibits, including 250 panels and many electrical devices and models, part-time services of a campaign director, an exhibit designer and a clerical force, and in fact all the money spent on the campaign. The contributed services and materials for construction and installation were estimated as worth fully as much as those that were paid for.

V

A baby welfare exhibition, consisting largely of demonstrations with borrowed equipment, cost \$250. This included advisory service of an experienced exhibit specialist, printed matter, some temporary booth construction, and explanatory signs for exhibits.

HOW EXPENDITURES SHOULD BE DISTRIBUTED

The mistakes often made in distributing expenditures are:

1. Spending too little on the use of the exhibit in proportion to the initial cost. In the case of the exhibit described above that cost \$600 (example I), the use made of it was casual and of uncertain value, depending almost wholly on the chance

HOW MUCH MAY WE SPEND?

judgment and enthusiasm of exhibit borrowers for its effectiveness.

2. Spending too little money and too much of the time of a busy executive who must at the same time maintain the routine of his organization activities. If, for example, volunteer service is accepted for an important piece of work, the necessity to oversee it which delays and consumes time becomes an item of real expense. A sketch contributed by an artist who does not follow directions in making it, or in delivering it when needed, may cause more trouble than the saving through his contribution of service justifies. The clerical services of volunteers who are not adequately supervised may also prove costly.

3. Spending all the money on construction and use of exhibits and nothing for ideas. An example is a panel on which the lettering alone cost \$10, which incidentally is a large sum, while the reading matter was uninteresting, badly arranged, and poorly illustrated.

These cases suggest the need in budget-making to see that expenditures be well balanced between the securing of good ideas well expressed in attractive form, reaching the right people with the exhibits, and careful following-up in order that full value be obtained.

It should be recognized, as has been pointed out in a number of places in the foregoing pages, that good advance planning is a great saving. Service that would be costly can be obtained free if volun-

THE A B C OF EXHIBIT PLANNING

teers are given time in which to meet your needs. For example, it is often possible to have a reasonably satisfactory model or electrical device constructed by a manual training class if the request is made early enough; or a skilled mechanic or a manual training teacher may be secured to build it in his leisure hours. The part-time services of a campaign director or an exhibit specialist can be used to much greater advantage in relation to total expenditure of hours if his services are spread out over a long period with intervals between consultation, or visits during which volunteers are carrying out his suggestions.

XIV

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

IN the foregoing chapters the methods of planning, constructing, and using exhibits and exhibitions of many kinds have been discussed. In order that the principles laid down and the suggestions offered may become more concrete they have been applied to a limited extent to two specific cases, and the plans which resulted are presented below. The first exemplifies the preparation and use of a traveling exhibit as the center around which a campaign urging the state care of petty offenders might be developed; the second illustrates the methods of planning and carrying out an educational exhibit campaign that would employ a number of methods of display which could be promoted simultaneously in many places.

The examples represent the first stages in planning and should be followed by a much more detailed plan as the next stage.

I. A PLAN FOR A STATE CAMPAIGN CENTERING AROUND A TRAVELING EXHIBIT

TOPIC: STATE CARE OF PETTY OFFENDERS

OBJECT

Let us suppose that a state organization interested in prison reform has been working for a year

THE A B C OF EXHIBIT PLANNING

or more on plans for legislation to establish one or more state industrial and farm reformatories for offenders now sentenced to county jails. The aim is to provide a corrective and reformative institution for this class of prisoners and to utilize the county jails solely as places of detention for persons awaiting trial or the action of a grand jury. We may assume that the public and private agencies concerned with prison reform have fully looked into the question and are in favor of the proposed changes, and that the proposals have been brought to the attention of the governor and some members of the state legislature. In each section of the state small groups of interested people are ready to co-operate. Bills have been framed to establish such institutions and to provide for the purchase of a site; an active lobby has been maintained at the state capital. The time seems ripe for an intensive campaign of public education in support of the plans. It will have as its objects both the establishment of this new state institution and the improvement of conditions in local jails.

AUDIENCE

Who and where are the people whose support is needed to push the bill through to favorable action in the legislature? We will suppose that as a part of the preliminary work of the campaign a study has been made indicating where strong opposition will appear; where there is indifference; and where

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

active support may be comparatively easy to gain; that about 20 counties can be visited with the time and money at command; that these counties will be carefully selected, an educational plan devised to reach others, and a time schedule arranged with all of the above facts in mind.

The advance work will aim to overcome, or at least to smoke out, the adversaries in the centers of opposition. A special effort will be made to enlighten the public on those facts regarding which misinformation and an old-fashioned point of view have misled them. The counties selected will be those in which conditions in the local jails are worst and the possibility of arousing people to attention therefore the greatest. Within the cities themselves efforts will be concentrated, first, on getting the attention of political leaders, single individuals, and officers and members of organizations interested in civic improvements and in other betterment enterprises; and second, on the large body of citizens in general. The object will be to demonstrate to the public the advantages, both to the local community and to the offender, of the proposed changes in the method of caring for prisoners and to induce the public to go favorably on record for them.

USE OF THE EXHIBIT

As has already been suggested, the exhibit will be a feature of a state-wide educational campaign. The exhibition during several days or a week will

THE A B C OF EXHIBIT PLANNING

provide an occasion for centering attention on the jail problem in each county visited and in the surrounding district. It will be held in the town and in the hall where people are accustomed to come for important events. The tour will last about three months, reaching its climax in a visit to the state capital shortly before appropriation bills are likely to be considered. An advance organization in each city will pave the way for good local support of the movement. While the exhibit will be the central and striking feature of the campaign, other methods will be used to arouse the interest of a larger number of people than can be expected to come to an exhibition hall.

THE EXHIBIT ITSELF

The Facts. We will assume that the committee has its facts well in hand and that its problem is one of selection. What sort of information and argument will be the most telling in such a campaign?

Bearing in mind the current misunderstandings and prejudices about methods of caring for prisoners, the following outline of exhibit content is suggested:

1. A striking picture of the existing conditions that break down health, morals, and self-respect.
2. A contrasting picture of building up conditions under the proposed system.
3. Types of persons found in county jails who should be withdrawn and properly segregated

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

under the proposed change. Description and brief histories of three or four such types showing the beginner in crime; the repeater; the untrained, out-of-a-job man; the old rounder.

4. The economic advantages to the community of the new plan.

5. Why the community is better protected under the new plan.

6. How this system will provide more humane care for offenders.

7. A few facts about the results of a similar experiment tried elsewhere.

8. A brief summary of the proposed law and the needed appropriations.

These aspects of the problem will be of interest and concern to the ordinary citizen. Other more technical facts—on jail management, architectural plans, detailed features of the proposed bills, the relative value of various trades and types of outdoor work will all be of special interest to a limited number of persons. Exhibits on these topics may be segregated in a convenient corner of the exhibit hall, where small groups can be brought together for informal conference.

A local exhibit supplementing the traveling exhibit in each place visited would show conditions in the local jail and offer a plan adapted to local conditions for handling detained prisoners according to the proposed methods of the new state institutions advocated.

Forms. The exhibit will consist of about 24 large

THE A B C OF EXHIBIT PLANNING

panels and 12 small ones, supplemented by several models, devices, and displays of objects. A four-paged leaflet summing up the bill and the chief arguments for it will be prepared in attractive form. Twelve additional small panels will be made up in each county.

An exhibit for extension work in other counties, described later, will be made up in poster form in quantities.

The large panels will be three feet wide by five feet high, mounted on standards that raise them 20 inches from the floor. They should be made of compo-board painted in a light buff color, with a two-inch frame of white pine given a dark brown or green stain to contrast with the compo-board. These panels will be used for presenting ideas and facts that can best be expressed in large units.

As a suggestion for the treatment of the topics in the outline above, on each of four of these panels one type of prisoner will be pictured against the background of his cell, work bench, or some scene that tells a part of his story. The sketch will occupy about one-half to two-thirds of the panel, space being allowed for about 50 words of description and a margin of four inches at the top and sides and five at the bottom. The four panels done in this way will portray a beginner, a repeater, a rounder, and a "misfit."

The cost in approximate figures of the penal system that has produced these types of human failures will be shown by a series of sketches on

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

panels, which contrast the bills the community pays for the old health-wrecking and morals-wrecking methods of maintaining idle prisoners, with the value it receives from productive prisoners restored to health and good citizenship through the new methods.

The small panels will be of heavy cardboard, 22 by 28 inches, with rounded edges and made up like those shown on pages 50d and 50e. The color scheme will harmonize with the large panels. On these will be shown photographs, at least 11 by 14 inches in size, portraying the wretched sanitary conditions and the life of prisoners in the jail, together with a few words of description on their food, health, and treatment.

The prison farm, shown by a scenic device, will form an attractive central feature. It will be produced from actual plans of the proposed new buildings and grounds. Figures of men at work will appear about the grounds. Beside it will be the model of a section of the present typical jail interior showing a single corridor and a row of cells, with small figures of prisoners engaged in the usual prison occupations. These models will be displayed in open boxes of a size to stand on ordinary tables three by four feet in size.

A device will show the repeater (a small wooden figure) moving around a "vicious circle" in which in endless repetition he passes through a saloon, a courthouse, and a jail of the old type. The device may be worked by hand or electricity.

THE A B C OF EXHIBIT PLANNING

ARRANGEMENT

The exhibit as a whole will be arranged as a series of booths. One or two of the large panels, according to needs in arranging the subject matter, will form each side of a shallow booth, and a burlap-covered wall or framework will screen the back. Three or four of the small panels will hang on these burlap-covered screens at a height that brings the base of the panel at least 40 inches above the floor; a model, device, or display of printed matter will occupy the center of the booth.

Six title signs for booths will be provided as part of the traveling exhibit; packing cases each to hold five large panels and a metal suit case for the small ones.

GETTING THE EXHIBIT MADE

The 24 large panels, 12 of the small ones, and two models, will belong to the traveling exhibit. These will be prepared by commercial exhibit makers under the direction of a specialist who will also provide specifications for the local exhibits. The burlap covering for the screens at the back of the booths likewise will belong to the traveling outfit in order that a background harmonizing with the panels may be assured, and a set of stage drops for the play described below. One or more models and devices, 12 small panels, and the framework for the screens, will be supplied by the local committee in each city. Bound and finished cards for

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

the small panels would be supplied at cost by the state committee in order to secure uniformity.

EXHIBITS OF SPEECH AND ACTION

Some of the facts and plans can be presented to better advantage in special local programs in the cities where the exhibition is held than through panels and models. Part of the work of the local committee will be to arrange for these programs. As all the exhibits may easily be seen in forty-five minutes or an hour, it may be safe to arrange a program lasting forty-five minutes; but this should be carefully tested and decreased in length if it takes attention that should go to the exhibits. The program may include:

Brief speeches by a state or county official and one or two other prominent people on the opening night of the exhibition.

A short play portraying an incident in the life of a jail repeater which should last about fifteen or twenty minutes and be repeated two or three times during each session. It may show a court-room scene that brings out the method of handling alleged offenders or the arrival of the repeater at the jail. Some humorous touches will be needed to save the play from being too gloomy. If it is possible, two plays, or one play and a pantomime, might be secured, one for the afternoon and one for the evening session, the afternoon play to be performed by young people of high school age.

Two methods may be tried to secure these plays:

THE A B C OF EXHIBIT PLANNING

a prize may be offered by a member of the state committee for a play to bring out a particular idea; or an experienced writer may be asked to contribute such a play.

Following each presentation of the play the campaign director will give a ten-minute talk dealing with the greater protection guaranteed to the local community under the proposed system of prison management, and the economic advantage of converting prisoners who have lost their grip upon themselves into good citizens, as well as the advantage to the prisoners of more humane treatment. The aim in this talk will be to make each person present feel a personal concern in the problem and the welfare of petty offenders. This concern can be made more real by a talk than by the most graphic exhibit.

The program may be varied once or twice in each city by having an outside speaker of prominence who will talk about thirty or forty minutes. His reputation should be such as to insure local papers giving good space to the reporting of his address.

A personally conducted visit to the local jail or jails starting from the exhibit hall may be arranged once or twice each day.

Another special feature will be a booth where energetic workers are on hand to obtain signatures to letters or cards, approving the object of the exhibition and the methods advocated, to be mailed to the legislators and the governor. It may also be well to get some prominent people to send per-

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

sonal letters or telegrams to the committee supporting the aims of the exhibit which can be given to the press. Timely letters to members of the legislature from the district and members of legislative committees considering these bills should be arranged for. Typewritten forms containing resolutions favoring the bill about to be introduced should be provided the delegations and officers of organizations attending the exhibition, which they may submit to their fellow members for approval at their next organization meeting.

PUBLICITY

The campaign and its objects will need publicity of several kinds. As a whole it must have a certain amount of state-wide publicity in the form of news stories, editorials, and special articles by well-known writers in Sunday magazine sections of the large dailies. Newspaper discussion of the subject should be stimulated by urging many people to write letters to editors. All of this press work should be directed from the headquarters of the state organization and be conducted chiefly during the opening and closing weeks of the campaign.

Another phase of the publicity work will be to keep the members of the legislature informed of all favorable comments received on the proposed bill, and to direct toward them a stream of letters and telegrams from their constituents. This work will be done under the direction of the state committee,

THE A B C OF EXHIBIT PLANNING

in part from the organization headquarters, but chiefly from the cities where the exhibit appears.

The third part of the work will be the local publicity in each city which is aimed to see that people attend the exhibition and to get the subject into the county papers in the immediate vicinity. This will be left to the local publicity committee, which will be assisted by having ready-made press material furnished them in advance. The publicity work assignments of volunteer committees should also be outlined and arranged for.¹ A leaflet for wide local distribution, already described on page 172, should be supplied by the state committee.

The forms that local publicity methods will take are suggested by the assignment list given below.

ORGANIZATION

We will suppose that the organization responsible for the campaign has a salaried worker whose time for about six months may be given almost exclusively to preparing for and directing the campaign. He will make an advance tour in preparing each city to be visited for its participation in the campaign, will direct the campaign, and travel with the exhibit. He will have an assistant in charge of the exhibit who will supervise its transportation, installation, display, and packing, and assist in arranging the local exhibits that are added to it. The co-operation of the state organization staff and of the state committee referred

¹ See Appendix B, page 199, for sample committee outlines.

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

to below, can presumably be relied upon in preparing and distributing the state-wide publicity material from the campaign headquarters.

Although the prison reform organization should be responsible for the detailed work, the campaign may be officially sponsored by a campaign committee of prominent citizens throughout the state.

The director's advance trip to each city should include arrangements for a local honorary or advisory committee and a small executive committee. The number of sub-committees appointed will depend largely on the energy and enthusiasm of this executive committee and the suggestive value of the advance plans and their appealing presentation by the director. The director will provide the local committee with typewritten outlines describing special assignments and recommend that they be divided among as many committees or groups as it is possible to organize. These committee assignments should include:

Explainers. A small group of explainers or guides, including two or three for each session. Advance instruction will be arranged for by the director who will also meet the group promptly upon his arrival for final instructions.

Exhibition Hall and Installation. This committee will undertake arrangements for the renting or borrowing of a hall for the required time and help in the installation and packing of exhibits.

Local Exhibit. The preparation of the local exhibit material to be carried out in ways varying in

THE A B C OF EXHIBIT PLANNING

accordance with the volunteer or money resources of this committee. To secure uniformity in appearance and workmanship, the exhibit specialist preparing the traveling exhibit should provide the panels on which lettering may be done and illustrations mounted by the local craftsmen. Specifications for models and devices should also be supplied.

Program. The work of this committee will include organizing companies of amateur players to present the little plays and to make the arrangements in connection with speakers and other program features. In towns where no one is available with experience and ability in staging amateur plays, this feature may be omitted.

Press. This committee should make arrangements with local editors for the use of material sent out from state headquarters, for invitations to press views of the exhibit, and for other press work.

Special Days and Special Group Attendance. This work comprises arrangements for the attendance and entertainment at stated times of invited individuals or groups whose goodwill is considered of prime importance to the success of the measure, such as the members of interested organizations.

Attendance of Out-of-town People. Since the exhibit will be displayed in only one town and should also reach the county, a committee will be needed whose special responsibility is to work up atten-

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

dance of representative people from all parts of the county outside of the exhibit city.

Announcements of Exhibition. Work of this committee should be to give notices both orally and in writing to churches, schools, clubs, Young Men's Christian Associations, Young Women's Christian Associations, and other organizations, and to see that attractive poster notices be attached to bulletin boards and set in windows.

Publicity assignments such as are suggested in Chapter XI, *How Will You Advertise Your Exhibit?* may be added if additional volunteer workers can be secured, or they may be lessened or combined according to numbers. The local executive committee will be urged to obtain active participation in the campaign of the more progressive members of the bar, social workers, women's clubs, chambers of commerce, the police department, city magistrates, and others whose tasks or associations make them able to improve jail conditions.

Cost

We will suppose that a budget of approximately \$5,000, through special contributions, is the amount available for this campaign. This is exclusive of the salaries of persons already employed by the organization that has it in hand, and of amounts to be expended in each city to cover local expenses.

The following is the estimated distribution of this sum:

THE A B C OF EXHIBIT PLANNING

Exhibit Construction: Approximately \$1,500 to cover items as follows:

- 24 large panels
 - Material for panel construction
 - Carpenter work
 - Painting
 - Lettering
 - Illustrations
 - Sketches
 - Photographs
 - Maps
- 6 title signs
- 12 small panels
 - Material for construction
 - Lettering, etc., as above
- 6 packing cases
- 3 fiber telescope suit cases
 - Small panels
 - Supplies for printed matter
- Tool box
- 2 models
- Burlap
- Stage sets
- Time of exhibit specialist

Exhibit Tour: Approximately \$2,500 to cover items as follows:

- Traveling expenses of director on advance tour, and later with exhibition.
- Salary and traveling expenses of assistant in charge of exhibit for about sixteen weeks.
- Postage, multigraphing, telegrams, printing, and office expense.
- Storage, express or freight, and repairs on exhibit.
- Out-of-town speakers; their traveling expenses.

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

Exhibit Material for Extension Use: \$1,000 for this purpose.

Set of 25 posters; with 100 to 200 copies of each.

The above estimate assumes that the following items will be paid for by the local committee in each city:

Rent, lighting, and heat of exhibition hall.

Construction of screens, booths, or other equipment needed for the exhibit.

Construction of local exhibits, including 12 small panels.

Transportation of exhibit—one way.

Labor of installation and care of exhibit.

Printing of local advertising material.

In cities where the hall will probably be given rent free and where volunteers help in the work, the local expense of the exhibition may be kept within a small amount. Under some circumstances it may be desirable to ask local committees to assume a larger share of responsibility in financing a campaign than the meeting of the above items, but the state committee will not wish to make its choice of counties dependent on the raising of a fixed sum for local purposes.

If more money is raised than is needed in the above plan, it may insure some attractive additional features for the local campaign.

FOLLOW-UP WORK

At the close of the local campaign before the director leaves the city he will wish to be satisfied

THE A B C OF EXHIBIT PLANNING

that definite plans are worked out for taking advantage of whatever interest may have been aroused, both to push legislation for the proposed state institution and to improve the local jail conditions.

If the city has not before had a permanent local committee interested in prison reform, one should be formed out of the temporary organization that conducted the campaign. The immediate duties of this permanent committee will be to get in touch with persons and organizations who showed interest in the exhibit and the proposed bill and to see that they send an expression of approval to their representatives. The committee will also arrange for the extension of publicity work throughout the county, possibly arranging to show the locally prepared exhibit and repeat parts of the program held in its connection with the exhibition in several towns. Another duty will be to keep informed about conditions in the local county jail and to follow up the program agreed upon with the state committee for securing urgently needed reforms.

EXTENSION OF THE CAMPAIGN

As the tour planned will reach only 20 of the counties in the state, its extension into the remaining counties through other methods is important. The first step will be to obtain a local committee for a town, a county, or both, wherever a few energetic people can be found who understand the subject matter and who will take a keen enough

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

interest in the movement to carry out plans provided for them. If possible, the campaign director or an active member of the state committee will visit the town or county for consultation. In any case, plans very simple in form and adaptable to local conditions will be sent to each committee from state headquarters. A set of 25 posters reproducing selected panels from the original exhibit will be furnished to each committee at cost of production or less. Press material and printed matter will also be supplied.

The extension work in such counties may well be considered as preliminary work to be followed by a campaign of education directed especially to these sections of the state.

II. AN EXHIBIT FOR CONTINUOUS EDUCATIONAL WORK

TOPIC: INDUSTRIAL ACCIDENTS TO EYES

An interesting example of an educational campaign that was well planned and well carried out is afforded by an exhibit on Eye Accidents in the Industries made by the National Committee for the Prevention of Blindness.

PURPOSE AND AUDIENCE

The purpose of the campaign was to reduce the appalling number of avoidable accidents to eyes that occur every year in industry. It was believed that this could best be accomplished through an appeal to employers to provide proper safeguards

THE A B C OF EXHIBIT PLANNING

and to industrial workers to use them. It was decided that the educational work should be directed largely to the latter.

The plan of the committee was to construct an exhibit that could be adapted to many uses and methods of display and that would be capable of wide distribution through printed copies. It therefore prepared a small, carefully thought out exhibit, designed with a particular view to its being reproduced and distributed. Its specific aim was to attract the attention of a large number of industrial workers throughout the country, and to get them to think and talk about the causes of injuries to eyes and the methods of prevention. The distribution of the material was nation-wide and continued for months. In fact it is still going on after two years of campaigning.

THE EXHIBIT

The Content. The aim in selecting the facts was to create the strongest possible impression with the minimum of words and of commands or urging. The case was put before employer and workman simply and convincingly, and it was left to them to decide whether to act upon the information. This information was set forth under five distinct subject headings:

1. The great number of avoidable accidents to eyes which occur in industry each year (see opposite page).



PANEL FROM "EYE ACCIDENTS" SERIES

This is the first in the series of five posters used in the national campaign of education on industrial accidents to eyes, described in this chapter. Another of the series is shown on page 64b.



Model by the Yucca Studios, New York

A MODEL OF A NIGHT RECREATION SCENE

A three-dimension model of a type like the above prepared for the Exhibit of the United States Commission on Training Camp Activities is suggested for the exhibit on County Jails described in Chapter XIV. See page 173. The dark background curving up and out from the far side of the scene adds to the long-vista effect produced by the model. See also model on page 54a.

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

2. The danger of infection from careless methods of removing particles from eyes (see page 64b).
3. Some of the common causes of eye accidents.
4. Goggles as a protection.
5. Good and bad lighting and good and bad use of light.

Form. The form through which these subjects were displayed consisted of a series of five panels, containing a total of some 20 sketches, one photograph, and about 250 words. The panels were probably more heavily worded than desirable, but as they did not often form part of an extensive exhibit it was possible to "put over" more reading matter than might have been the case in a larger display.

The panels were made up in a number of sizes adapted to special uses. The originals were of compo-board framed in wood, and were 34 inches wide by 68 inches high. The original set was in colors, a light gray background and dark gray frame forming a setting for lettering in black and red, together with sketches in oil in bright colors. Boxed, the panels weighed 275 pounds.¹

Photographic reproductions were printed on India finish paper in several sizes, 18 by 33 inches, 8 by 11 inches, 5 by 9 inches, and 2 by 3 inches.

¹ An exact reproduction in colors of about one-fourth the size of the originals was ordered for the use of the Bureau of Industrial Welfare of the Detroit Chamber of Commerce.

THE A B C OF EXHIBIT PLANNING

The larger posters were sent out in mailing tubes, and the smaller ones in manila envelopes.

Other forms in which the exhibit was reproduced were slides, and as an insert in a motion-picture film on safety devices; halftones for illustrations in magazines and other periodicals, together with accompanying "story text" and articles describing methods of preventing accidents. Some of these articles appeared in Hungarian and Italian magazines.

GETTING THE EXHIBIT MADE

The exhibit was produced under the direction of the field secretary of the National Committee with the assistance of safety engineers, industrial experts, exhibit specialists, an artist, a commercial letterer, an exhibit maker, and a printer. Before the panels were completed constructive criticism of the copy and illustrations was secured from a number of leaders in work for the prevention of blindness and of physicians and eye specialists.

PUBLICITY AND USE OF EXHIBIT

Four chief methods were employed to obtain a wide circulation of the exhibits:

First, the original panels were displayed, as opportunity offered, at expositions and conventions, such as safety expositions, a convention of the American Public Health Association, the Safety Congress of the National Safety Council, meetings of manufacturers and of other bodies, also in the

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS

windows of large department stores. A sign stated that a set of halftone reproductions of the panels in poster form could be had for 50 cents, and on a table in front of the panels were coin cards which could be used in ordering sets. At present writing the panels are on exhibition at the Museum of Safety, New York.

The second method was through articles in about 20 magazines, bulletins, and trade journals describing the exhibit, as well as through many brief paragraphs in newspapers. These were valuable both in securing orders for the panels and in carrying the direct message of prevention to employers and workers. In addition, the National Committee issued a reprint, with halftones of the five panels, of an article by its field secretary which had appeared in *Safety Engineering*.

The third method was the use of circular letters sent to a carefully selected mailing list. Two form letters, A and B, were experimentally tested, each being posted to about 200 names selected alphabetically from the mailing list. About 20 per cent of those to whom letter A was sent responded with orders for the posters, while only about 10 per cent responded to letter B. Letter A was therefore adopted as the letter to be sent to 1,500 manufacturers, with the result that many orders for quantity lots were received. The difference in the selling features of these two letters was that with letter A a complete set of the posters was sent for inspection, whereas with letter B a miniature copy of

THE A B C OF EXHIBIT PLANNING

one panel was enclosed, soliciting an order for the set.

A fourth method of distribution was made possible by the co-operation of state departments of labor and industry. In seven states at present writing, the state department or commission of labor sends a printed form to each employer who reports an eye accident, calling attention to the exhibit and enclosing a coin card for the ordering of reproductions of the panels. The department furnishes the letters and postage, and the Committee on Blindness the coin card.

Each set of panels was accompanied by directions for its use. It was suggested that one panel at a time be used on a bulletin board unless there was sufficient display space for the entire five to be well shown.

Still another way in which the matter was used was in a lecture prepared by the National Committee for the Prevention of Blindness and loaned with the slides to safety directors as a basis for talks to workmen. The set of slides included reproductions of the five exhibit panels.

A later plan was to try the experiment of using the panels as the basis of the teaching of English to industrial workers in night schools.

As illustrations of valuable co-operation, a distribution of 1,500 copies of the 5 by 9 inch panel was made by the National Safety Council through their regular bulletin service. Twenty-five thousand sets of the 8 by 11 size were ordered by the

TWO ILLUSTRATIVE PLANS FOR USING EXHIBITS
Pennsylvania Department of Labor and Industry,
and 3,000 of the 2 by 3 inch size by the New Jersey
Department of Health for use in pay envelopes.
In addition to these orders by the hundred, a
steady stream of single orders continues to pour
into the offices of the committee.

COST

The cost of the original set of panels was \$250;
of the first 3,300 posters of the 18 by 33 inch size,
\$586.23; and of 2,500 of the 5 by 9 size, \$60. The
whole cost of producing posters to fill the two
largest orders was met by the organizations order-
ing them.

As already indicated, a charge of 50 cents was
made for a single set of the large posters. Other
prices were in proportion, with a considerable re-
duction in price for quantity lots.

To date, the sales have covered less than 50 per
cent of the cost of production and advertising, but
the committee has had the use of a remarkably
inexpensive method of carrying on a very wide-
spread propaganda.

APPENDICES

APPENDIX A

THE BASIS OF THE EXHIBIT BUDGET

A LIST of the kinds of service and materials required for an exhibit or exhibition may be made up from the items enumerated below. As suggested in Chapter XIII, How Much May We Spend, in few if any exhibits will all the items below be needed. The list has been made comprehensive so that it may be used to check the material and services likely to be needed in almost any kind of exhibit project.

I. EXHIBITS

Services of

- Specialist in exhibit subject matter
- Exhibit specialist
- Exhibit designer

Workshop for assembling and making the exhibit

- Rent
- Light
- Telephone
- Heat
- Cleaning

Preparation and making

Panels and signs¹

- Wallboard or other material for background
- Frames
- Standards
- Packing boxes
- Construction
- Bolts and other hardware
- Painting wallboard and frames
- Lettering
- Sketches or other illustrations
- Photographs
 - Originals
 - Enlargements
- Mounting

¹Signs for titles of booths, directions, labels for objects.

THE A B C OF EXHIBIT PLANNING

Rented or borrowed exhibits

Rental

Express, postage, or freight

Models or moving devices

Materials—wood, cardboard, or papier mâché

Construction

Electrical supplies

Electrical work

Slides

Objects to be used in demonstrations

II. EXHIBITION, CONSTRUCTION, AND EQUIPMENT

Services for

Supervision of installation

Construction materials

Lumber for

Booths

Railings for booths and aisle divisions

Partitions

Platforms

Shelves

Burlap, muslin, wallboard or paper for covering temporary framework

Hardware

Paint

Construction work; services of

Carpenters

Painters

Helpers

Other installation

Cartage to and from exhibition

Wiring for

Additional lighting of hall

Special exhibits

Piping for

Running water for cooking demonstrations or lunch room

Additional gas fixtures

Equipment other than exhibits

Furniture; tables and chairs for

Rest room

Playhouse

Meeting room

Booths

THE BASIS OF THE EXHIBIT BUDGET

- Motion pictures
 - Machine
 - Booth
 - Films
- Stereopticon
- Piano
- Stage curtain
- Other stage properties
- Operation
 - Rent
 - Light
 - Heat
 - Service
 - Janitor
 - "Handy man" for repairs
 - Ticket seller
 - Doortender
 - Matron for cloak room
 - Matron for rest room
 - Night watchman
 - Operator for motion pictures or stereopticon

III. ADMINISTRATION AND PROMOTION

Office

- Rent
- Light
- Heat
- Janitor service
- Telephone
- Furniture
- Supplies
- Drinking water
- Towel service

Services

- Adviser
- Director
- Floor manager
- Publicity director
- Office secretary
- Stenographers
- Office boy or girl

THE A B C OF EXHIBIT PLANNING

Operation

Postage for

Administrative business

Committee notices

Special invitations

Announcements or requests to special mailing lists

Multigraphing or mimeographing

Advertising

Telegraph

Telephone

Messenger service

Incidental expenses

Printing and engraving

Stationery

Preliminary leaflet for mailing

Advance program or leaflet

Car cards

Window cards

Billboard posters

Street car cards

Wagon and automobile placards or pennants

Poster stamps

Tags and stickers

Emblem—engraved in several sizes for printed matter

Exhibition program and guide book

Insert slips

Cards of invitation

APPENDIX B

OUTLINES FOR COMMITTEE WORK

AT A number of points in this book the desirability of using volunteer committees in exhibit work has been pointed out. Considerable experience with such committees has led to the conclusion that the best results will be secured if there are enough committees so that each need not be assigned many tasks, and if all are given as definite instructions as possible regarding what they are expected to do and the method of going about it. As a suggestion to those who may wish to use committees in getting a part at least of their exhibit work done, eight committee outlines covering a variety of types of work have been selected from some 40 which were used in preparing and producing the Springfield Survey exhibition and in connection with several other exhibitions; they are presented in slightly abbreviated form, as follows:

I. COMMITTEE ON SPECIAL DAYS

Work of the Committee

This committee should arrange for groups of people to come to the exhibition at specified times to be advertised as "special days," and also for the holding of regular or special meetings of organizations at the exhibition.

Methods of the Committee

A certain day—morning, afternoon, or evening—or a particular hour of the day or evening may be announced (arrangements having been made beforehand) as the time when the members of a certain organization, institution, occupation, neighborhood, or nearby town, will attend. This does not necessarily mean a promise that they will all attend. It means rather that the leaders or representatives have agreed

THE A B C OF EXHIBIT PLANNING

to the arrangement for this special day or hour and will try to interest their people in coming at that time.

The day need not be exclusive for one group. As in an exposition, there may be a number of "special days" on any one day.

The special days committee may also co-operate with committees reaching the county and towns outside of the county, so that specified days may be arranged and announced for them.

These special day arrangements would be scheduled and given to the papers as a part of the regular daily program. The arrangements with each organization could be made through co-operating committees representing each organization in all matters pertaining to the exhibition, or through some member or officer of the organization.

Special Sessions

The plan for special days might well be carried further in the case of some of the more important societies which could be asked to arrange special or regular session meetings at the exhibition hall.

The session could include:

1. A luncheon, afternoon tea, or dinner, served at a low cost if there is a restaurant or lunch room in connection with the exhibition.
2. A brief address to the group by a representative of the executive committee of the exhibition, which could bring before the group some of the ways in which they might help to forward the improvements called for in the exhibition.
3. A business session of the visiting society to be held in the committee room or a small auditorium.
4. An arrangement whereby guides might personally conduct any who so desired through the exhibits.

While the invitation to hold a meeting or luncheon at the exhibition might be extended to all groups asked to have special days, it is suggested that a sub-committee of the special days committee should make a special effort to get the most worth-while societies to arrange for meetings.

OUTLINES FOR COMMITTEE WORK

Membership of the Committee

The committee should be made up of people interested in various institutions, organizations, and occupations, but it need not include direct representation of the many groups to be invited.

Division of Work

Each member of the committee might be assigned to such groups of organizations or to individual churches or clubs as he might select.

Lists of these organizations and institutions prepared by the committee on directory of organizations would be available at the headquarters of the exhibition.

Many dates for the meetings of societies, at which invitations could be given out, should be on record at the exhibition office.

II. CENSUS OF "USEFUL" PEOPLE

Work of the Committee

This committee should prepare a classified card catalogue of individuals to be used in making up committees, in securing volunteer helpers, and in carrying on promotion work.

Many persons who would willingly give some service to the exhibition are likely to be overlooked when committees are made up unless some such convenient guide or reference is at hand, and many others will be likely to respond to the appeal of the campaign and become useful workers, to the surprise of skeptical committee members.

Methods of the Committee

The necessary information may be obtained from well-informed individuals and from other sources that will differ in various communities. It should be secured about leaders in organizations and institutions, in neighborhoods, in the trades or professions, and in any and all the main walks of life; about people interested in special topics or ideas, such as health or playgrounds, and about people with special kinds of training,

THE A B C OF EXHIBIT PLANNING

such as artists, electrical engineers, advertising specialists, writers, and others.

These lists should be made up irrespective of the known or supposed interest or lack of interest of the people in the exhibition.

A separate card for each individual should as far as possible give the following items:

Name

Address—indicating whether residence or business;
give both if easily possible

Clubs, lodges, societies (one or more), church, with
which he or she is connected

Mention of special interests or field of influence in the
community

Telephone numbers

The Census of Useful People should be ready for use at the time when the committees are being made up. However, additions may be made from time to time until the close of the exhibition campaign. The taking of a census of useful people offers good material for a newspaper story. People may be invited through the newspapers to register with the committee and state how they can and will serve. This publicity paves the way for the invitation to become a committee member, that will be sent out later.

Membership of the Committee

It should include several persons who are willing to devote time and care to making accurate lists. The members should not all belong to the same social group in the community. Suggested members may be:

A woman active socially

Lodge member

Trade union official

Church leader

Society editor on one of the newspapers

One or two persons well acquainted in the county

OUTLINES FOR COMMITTEE WORK

III. COMMITTEE ON OFFICE HELPERS

Work of the Committee

This committee should arrange for volunteers to assist in carrying on the routine work of the directing staff or committee at the exhibition office.

Methods of the Committee

Helpers will be needed for addressing, stamping, and sealing envelopes, making lists, clipping newspapers, copying records, writing notices of meetings, reading copy, adding addresses and telephone numbers to lists of names, securing information for office use, receiving visitors to the office, answering the telephone, arranging printed matter for distribution, and many other kinds of service.

From the time that the director of the exhibition is in charge of the active campaign, one or more volunteers should be available every day. They should work consecutively for three or four hours in the morning or afternoon, and the service should continue throughout the period of the exhibition.

The committee should prepare a schedule of volunteers who would agree to serve, and an emergency list of those who might be called upon if an unusual rush of work occurs.

A member of the committee should be in charge at the exhibition office every morning and afternoon to oversee the work of these volunteer helpers.

Membership of the Committee

It should consist of a chairman and five or six members in addition to the helpers for each day's work.

Division of Work

One arrangement that should bring satisfactory results would be to distribute the six working days in the week among committee members, each member being responsible for supplying the volunteers on a given day.

THE A B C OF EXHIBIT PLANNING

IV. COUNTY COMMITTEE

Work of the Committee

This committee should endeavor to have co-operating committees appointed in towns, villages, and townships throughout the county, which would arrange for meetings, special days, and the distribution of literature.

Methods of the Committee

The county committee should utilize the

Sunday schools

Churches

Granges

Institutes

Schools

Individuals influential in any part of the county

The committee may work in co-operation with the committees on special days and excursions. It might secure modest sums both from the county government and from individuals to be utilized in special promotion work in the county.

Membership of the Committees

It should be made up of men and women who are fairly well acquainted with the people of the county through official, business, or social relations and who are interested and energetic enough to develop co-operating organizations among the leaders in different sections of the county.

The members may be:

Business men—as bankers and merchants

Members of women's organizations

County officials

School officials and others

Division of Work

It would be most practicable for each member of the committee to indicate the sections of the county or the groups of people with which he or she could work to the best advantage.

OUTLINES FOR COMMITTEE WORK

If funds are to be raised for propaganda in the county, a sub-committee may be needed.

V. INFORMATION COMMITTEE

Work of the Committee

This committee should manage the information booth and assist in supervision of the workers who take part in the exhibition itself.

Methods of the Committee

The administration headquarters during the exhibition week may be the information booth near the entrance to the hall. Out-of-town visitors should be requested to register here, and all who come on duty for any purpose should likewise register and receive their badges here, including:

- Explainers
- Ushers
- Guides
- Policemen
- Firemen
- Doorkeepers
- Messengers
- Attendants
- Stereopticon operator
- Office helpers
- Stenographic aid, and possibly
- The janitors

Almost everything anyone wants—wants to know, wants to do, or wants to have done—should be first reported to the information desk, where it may be disposed of on the spot or passed on to the proper official by messenger, telephone, or memorandum. Packages brought into the hall while the exhibition is open should also be received here.

The work at the information desk would be facilitated by the following:

THE A B C OF EXHIBIT PLANNING

Blueprints of the hall indicating stations for ushers and other people

Cards and pencils for registration of out-of-town guests

Railway time tables and other information helps for visitors and workers

A bulletin board on which could be posted the names of doctors, nurses, and others who wished to indicate their presence or whose whereabouts it would be desirable to make known

Schedules of explainers and all other helpers who were expected to be on duty in the hall

Details of current and future events and activities

Membership of the Committee

The committee should consist of five or six women who would be ready to spend part or all of each day at the exhibition while it remains open.

Division of Work

The schedule of work of the committee should be so planned that from early morning until the closing hour at night one of the members or a member of the executive committee would be in charge of the desk, with such assistants as might be necessary from time to time.

VI. CONSTRUCTION COMMITTEE

Work of the Committee

This committee should obtain estimates and place contracts for the mounting board and lumber used in making panels, frames, booths, and railings and for the work of carpenters, painters, and general utility men.

Methods of the Committee

With the exhibit specialist it should figure out estimates of the material needed and the work involved, together with the specifications.

The committee should obtain as contributions as much

OUTLINES FOR COMMITTEE WORK

material as possible, and should expect to place many of the contracts or orders on a non-profit making basis.

It is suggested that signed contracts or agreements be required for all large orders, specifying

Exact rate of charge

Exactly what will be done or furnished

Date when contract will be carried out

It is important to have written agreements regarding gifts and concessions in rates, since misunderstandings may easily arise from more or less indefinite offers of service, materials, and concessions.

Membership of the Committee

It might include a general contractor, an architect, a contracting painter, a business man, and possibly an officer of a carpenter's union.

VII. COMMITTEE ON USHERS

Work of the Committee

This committee should have charge of the selection and supervision of all ushers and messengers for the exhibition.

Methods of the Committee

USHERS

Ushers should be stationed at the entrance, exits, and at all points where it is desirable to direct visitors in order to keep the movement of the crowd in a given direction.

They should also be stationed at points where special attractions are likely to draw crowds and block the aisles.

The groups of ushers might be made up as follows:

Morning session, young women of leisure who would assist in the care of school children.

Afternoon session, high school boys.

Evening session, young men who might come in groups, each group made up from a military company, a club, class, or business house.

THE A B C OF EXHIBIT PLANNING

One meeting of ushers to explain plans and arouse a sense of responsibility will be helpful. There is a great advantage in having the same ushers serve as many times as possible, as their best training comes through actual experience at the exhibition.

MESSENGERS

Boys and girls to act as messengers and to perform various kinds of services can be of great assistance to the information committee and the directing staff. During each afternoon and evening session, there should be three messengers on duty, two assigned to the information desk and one to the director's office.

This service might well be performed by Boy Scouts and Camp Fire Girls.

Members of the Committee

The committee should consist of a chairman and six members, including a woman who could secure the co-operation of young women of leisure, leaders of Boy Scouts and Camp Fire Girls, teachers from the high school, and an officer of a military company or league.

Division of Work

It might be convenient to divide the committee into three groups to be in charge of the arrangements for ushers and messengers for the morning, afternoon, and evening sessions.

It will be desirable for the committee to be personally represented at each session.

VIII. COMMITTEE ON DIRECTORY OF ORGANIZATIONS

Work of the Committee

This committee would prepare a directory or card catalogue of organizations of all kinds to be used in the promotion work, in making up committees and in securing volunteer helpers.

Methods of the Committee

The necessary information for the directory of organizations may be obtained from the city directory, the classified section

OUTLINES FOR COMMITTEE WORK

of the telephone book, well-informed individuals, and any other sources, the latter differing as the communities differ. This directory should include church societies, civic and social welfare organizations and institutions, athletic, social, and literary clubs—in fact, any organized group in the city or county formed for any useful purpose. The progress of the exhibition campaign will make clear the varied uses to be made of the list, which should be as inclusive as possible.

At the end of this outline are given the headings under which the local organizations might be grouped.

Probably not all of the headings given will be represented in your city, but the list may help you to discover many organizations and institutions not generally known to exist in the city.

The committee may well have in mind that most locally published lists of organizations are incomplete or not up to date. As far as possible they should be verified before being included in the card directory of the committee.

The directory of organizations should be ready for use at the time when the committees are being made up. However, additions may be made from time to time until the close of the exhibition campaign.

Membership of the Committee

The members of this committee should include several persons who are willing to devote time and care to making accurate lists. Suggested members may be:

A member of the library staff

The society editor on one of the newspapers

One or two persons well acquainted with the county

Suggested Grouping of Organizations

1. Unclassified
2. State associations
3. National associations—state branches
4. Agriculture, horticulture, and the like
5. Arts and handicraft

THE A B C OF EXHIBIT PLANNING

6. Boys and girls (under various headings)
7. Building and loan, and mutual benefit
8. Charitable, relief, and benevolent societies
9. Institutions for dependent, defective, delinquent, and diseased
10. Milk commissions and other health bodies and institutions
11. Churches
12. Church societies—men, women, young people, boys, girls
13. Interdenominational church societies, Christian associations
14. Unions of church societies—denominational, interdenominational
15. Civic and public welfare associations
16. Civic and public welfare—children
17. Commercial and industrial—employers
18. Employes, labor unions
19. Employes, municipal and governmental
20. Women's auxiliaries to employes' organizations
21. Literary clubs—men
22. Literary clubs—women
23. Literary clubs—young people
24. Libraries and library associations
25. Military and naval
26. Musical clubs, bands, orchestras, choirs
27. Patriotic—men
28. Patriotic—women
29. Patriotic—children
30. Professional—men and women
31. Political, suffrage
32. Schools, public, private, commercial, professional, kindergarten
33. Student societies, clubs, fraternities
34. School and college alumnae associations
35. School teachers
36. Educational
37. Secret orders—men

OUTLINES FOR COMMITTEE WORK

- 38. Secret orders—women
- 39. Lodge bands and uniform ranks
- 40. Social—men
- 41. Social—women
- 42. Social—young people
- 43. Sports, athletics, gymnastics
- 44. City officials
- 45. County officials
- 46. State officials
- 47. United States officials

APPENDIX C

STAMFORD BABY WEEK EXHIBIT

THE following outline of the Stamford (Conn.) Baby Week Exhibit is reprinted from Baby Week Campaigns (revised edition), Children's Bureau, U. S. Department of Labor, pp. 47-48:

(All exhibits were displayed in shallow booths with a railing across the front. Labels for each article were well lettered and large enough to be easily read.)

1. *Prenatal care.* (Space 7 by 10 feet.) Display of equipment and clothing needed for mother and baby at time of birth.

Panels, Prenatal Care; Midwives; Care at Birth.

Leaflets on prenatal care distributed.

Stamped post cards addressed to Children's Bureau requesting pamphlet on Prenatal Care were sold for one cent.

2. *Bathing the baby.* (Space 7 by 10 feet.) Equipment for baby's bath, including cupboard with shelf for soap, a cheap box for baby's clothing, an inexpensive and attractive basket fitted up with toilet articles, towels, table, and tub. Demonstrations given, using doll and part of the time a real baby. The nurse in charge did not merely go through the motions, but bathed the doll or the baby and dressed it. Water was warmed on the gas range in the adjoining booth.

Panel, Bathing the Baby.

3. *Feeding the baby.* (Space 7 by 14 feet.) Booth equipped with stove, table, home-made ice box, home-made fireless cooker, an equipment for modifying milk, and a washstand. A washbowl such as is used in a bathroom was placed on a standard made by the carpenter, with a shelf at the top upon

STAMFORD BABY WEEK EXHIBIT

which was placed a 5 or 10 gallon oil can with a faucet; underneath was placed a pail as large as the can to catch the water from the bowl.

Demonstrations were given by a nurse in modifying milk, accompanied by brief talks on baby feeding.

Panels, Mother's Milk; The Best Substitute; Feeding the Baby.

4. *Sleeping.* (Space 7 by 16 feet.) The booth contained an out-door sleeping box attached to the window, a basket with a doll baby to be set in the window box, a sleeping-out hammock, baby bed, pen, and good and bad baby carriages.

All the articles except the baby carriages had been made by a carpenter under directions and were inexpensive.

The demonstrators went into much detail in explaining the use of the equipment, hours for sleeping, and so forth.

Panels, The Baby Asleep; Fresh Air and Exercise for the Baby.

5. *Things good and bad for the baby.* (Space 7 by 10 feet.) A long table was divided into three parts by strips of tape. The center division contained a large number of unassorted articles, and the empty spaces at either side were labeled, respectively, "Things good for the baby," and "Things bad for the baby." The articles included a pacifier, a soothing-sirup bottle, a celluloid device for the baby's thumbs, a pickle, sausage, cake; bottles labeled and containing tea, coffee, beer, and water; a banana, a toy bed with baby sleeping alone and another with baby sleeping with mother, a rubber diaper, a good nursing bottle, the wrong kind of nursing bottle. The explainer gathered a group of spectators and then called on them to tell her in which of the two spaces (for good or bad) each article belonged. After all the articles had been sorted into the right spaces, with proper explanations, they were jumbled together again into the central space, ready for the next crowd.

Panel, Things to Avoid.

6. *Clothing for the baby.* (Space 7 by 20 feet.) The clothing

THE A B C OF EXHIBIT PLANNING

displayed was supplied by a department store, which sent show cases, standards, and tables. Patterns for simple garments were made by women and sold for one cent each. A long table was kept cleared for cutting, and women were invited to bring material and have it cut for them at the booth. The clothing was for children up to six years. Good and poor wash materials were displayed on cards.

Panel, Clothing for the Baby.

7. *Baby-health conference*.—The conference was carried out along the lines suggested by the Children's Bureau, with the added feature of a baby-improvement contest for babies under one year, to continue until September. Children up to six years were examined.

In Stamford the committee was especially fortunate in having a space excellently adapted to a baby-health conference, directly across the hall from the baby exhibit. This included a waiting room, dressing room, and large room (about 60 by 30 feet) for examinations. The large room was divided by wire screen into examination and audience rooms.

8. *Children's exhibit*.—As it was decided to include welfare of children up to school age in the educational work of the week, space on a separate floor was devoted to the following subjects: Children's games, especially home occupations; children's books and story telling; food for children from two to six years; the Dontcare home; the Docare home; the milk supply; the Children's Home Society; a dental clinic.

APPENDIX D

AN EXAMPLE OF AN EXPLAINER'S TALK

THE following story with many variations to fit the occasion, which was told by an explainer of the good and bad kitchens in the New Britain child welfare exhibit of several years ago, may have suggestions to those who desire to work out interesting interpretations of exhibit material:

"This is the home of the Dontcares and all the Dontcare family; in the first place, Mr. Dontcare really doesn't care, and so does not bring home a full pay envelope and after he gets home he never does a thing to help. He never mends the chairs, nor the stove, nor the sink, and he does not care how badly torn the wall paper gets. His wife is discouraged and so she does not care either; she does not black the stove or clean the kettles, nor sweep the floor, or put away the food, or train the children. She does not care about the wall paper either, so she stands the mop wrong side up and makes a bad, wet place on the wall. She keeps her tub always out in the middle of the floor as if she were about to wash, but neither the roller towel, the dish towels, nor the children's clothes look as if they had ever been washed. Jimmie Dontcare hangs his hat up on the floor and his coat on the table next the bread, and the baby throws its crackers on the floor for it belongs to the Dontcare family. Mr. and Mrs. Dontcare started housekeeping with the same number of articles as did Mr. and Mrs. Docare next door, and they spent just about the same amount of money, but you see there is a great difference in the two homes.

"For *this* is where the Docares live. Father always brings home his pay envelope; he likes to tinker things around the

THE A B C OF EXHIBIT PLANNING

house and so always keeps chairs and table and stove in good repair. One day he brought home a pot of light paint and pulled off the dingy wall paper supplied by the landlord, replacing it with a coat of clean paint. It cost only 63 cents more than if he had got wall paper, and after that Mrs. Docare kept the walls washed and spotless. She hangs up her pots and kettles when she is through with them and keeps her wash-tubs out of sight; her stove is blacked and her towels washed and in neat array. Food is never left around, and when her work is done she covers the table with a clean bright cloth that improves the looks of the kitchen wonderfully. In place of an old-fashioned roller towel she has sanitary paper towels. Jimmie Docare never hangs his hat up on the floor for he cares too much for his home, and you may be sure he likes to stay in nights and read and play games for the room is always so cozy. Mr. Docare and his wife are interested to get the most good out of the expenditure of their money, so Mr. Docare made a fireless cooker that cost less than \$2 but saves them many a quarter in the gas meter and gives them wholesome food.

"When you get farther along in the exhibit you will come to the outside of the houses of the Dontcares and Docares, and I am sure you can tell which house has the good kitchen inside."—Mrs. Labaree, of New Britain.

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INDEX

INDEX

- ADDRESSES:** speakers, and stereopticon talks, 77, 84; traveling campaign program, 175-176
- ADMINISTRATION:** See *Organization*
- ADVANTAGES OF EXHIBITS:** new methods, 17-19
- ADVERTISING:** devices, illustrated, 136a; mediums, 141-142; printed matter illustrated, 136b; programs, 142; publicity methods, 133-136, 141-142; skilful designing, 122; successful methods, 133-136. See also *Publicity*
- AGRICULTURAL EXHIBITS:** International Harvester Co., material by, 218; publications and government bulletins, 218, 219, 220, 221
- AMERICAN CITY:** campaign articles in, 217, 220, 221
- AMERICAN MEDICAL ASSOCIATION:** public health cartoons, 217
- AMERICAN MUSEUM OF NATURAL HISTORY:** public health exhibit, 44, 45
- AMERICAN MUSEUM OF SAFETY:** industrial welfare exhibit, 44
- AMERICAN SOCIAL HYGIENE ASSOCIATION:** pamphlet publication by, 217; platform exhibits, 49-50
- AMERICAN TUBERCULOSIS EXHIBITION:** traveling campaign, 39
- APPROPRIATE MATERIAL:** budget for, 195-198; exhibit content, 53, 54; sources of information, 60-62; tests of, 54-59
- ARRANGEMENT OF EXHIBITS:** demonstration space, 94-95; floor plan, 89, 99-100; grouping, 91-94, 98d; harmony of scheme, 90-91
- ARRANGEMENT OF MATERIAL:** decorations, 97; one-way plan, 97-98; range of vision, 93; sequence of ideas, 90; space allotment, 98-99
- ASSEMBLING:** exhibit director, 122; specialists on construction, 120
- AUDIENCES:** classification, 24-27; eye accidents in industry, 185-186; forms that interest, 63-88; groups to reach, 5-6, 7-8, 18, 56; illustrative plans, 168-169, 185-186; selecting, 21-24, 56; traveling campaigns, 168-169; visualizing, 1-3, 27, 55-56, 121
- AYRES, MAY:** educational publication by, 217
- BABY HEALTH CONFERENCES:** examination by physicians, 82-83
- BABY WEEK CAMPAIGNS:** government publications, 220; National Child Welfare Association publications, 218, 220; plan outlined, 7-9; reports on exhibits, 219, 220; Stam-

INDEX

- ford exhibit, outline of, 212-214; window display for, 46
- BAIRD, G. M. P.:** publication references, 217; scene illustrated, 86b
- BIBLIOGRAPHY:** publication references, 217-221
- BOOTHs:** arrangement in traveling exhibit, 174; baby week exhibit, 212-214; contrasting exhibits, 36b, 54a, 90b, 90c, 95, 186b; information, 205; material, arrangement of, 91-93; opportunities in, at fairs, 43
- BOY SCOUTS:** group demonstration, 80; messenger service, 208
- BRADDOCK, J. H.:** publication on budget efficiency, 217
- BRINTON, W. C.:** presentation methods, 217
- BUDGETS:** community exhibition, 164; cost of traveling campaign, 163, 181-183; determining expenditures, 159-166, 181-183, 191; educational campaign costs, 191; exhibit costs, examples of, 163-164, 181-183, 191; mistakes in planning, 164-165; service and materials, list of kinds, 195-198; traveling exhibits, 163
- BULLETIN BOARDS:** poster for, 72a. See also *Advertising*
- BY-PRODUCTS:** co-operative relations, 20
- CAMP FIRE GIRLS:** group demonstration, 80; messenger service, 208
- CARTOONS:** effective use of, 72
- CENSUS OF USEFUL PEOPLE:** committee methods, 118, 201-202
- CHARTS:** class room use, 69
- CHILD LIFE, CYCLE OF:** publication reference to, 218
- CHILD WELFARE:** arrangement of material, 90, 97; health conferences, 82-83; Louisville exhibition, 119; national committees, 82-83; publications, 218, 219, 220; reproduction of panels, 50f; specialized knowledge, 33; window exhibits, 46. See also *Baby Week Campaigns*
- CHUBB, PERCIVAL:** publications by, 218
- CIRCLES:** for statistics and percentages, 60a; illustrations, 60a, 60c; use of diagrams, 73, 74
- CLASS ROOM EXHIBITS:** examples, 49; teaching value of, 49
- COLLEGE OF THE CITY OF NEW YORK:** municipal exhibit, 44, 45
- COMMITTEES:** administrative, 113, 117; community organization, 109; construction, 206-207; co-operation of advisory, 110-111; county organizations, 204; directory of organizations, 109-113, 208-211; executive, appointment of, 113-114; follow-up work, 157-158, 184, 189; information, 205-206; management, 118, 125; office helpers, 203; on exhibits, 115-117; outlines of work, 199-211; permanent, 110-111; promotion, 118, 123-124; special days, 199-201; specialists for, 110-112, 113-114; special sessions, 200; supplementary, 118; temporary, 110-111; traveling campaign outlined, 179-180; useful

INDEX

- people census, 118, 201-202;
ushers, 207-208; volunteers,
115-116. See also *Organisation*
- COMMUNITY EXHIBITIONS:** child
welfare, 33-34, 220; examples,
32; government publications,
220, 221; organization, 109;
scope of, 31, 32; U. S. De-
partment of Agriculture bul-
letin, 220. See also *Fairs*
- CONCESSIONS:** restaurant, 132;
service charges and fees, 131
- CONFERENCES:** baby health, 82-
83; use and suitability, 82-83
- CONNOLLY, LOUISE:** publication
on museums, 219
- CONSTRUCTION:** assembling,
problems of, 120, 122-123;
committee work, 206-207;
cost of panels and materials,
182, 183, 191; designing and
directing, 121-122; special-
ized knowledge, forms of, 119-
120; suit case exhibit, 50c;
volunteers, 122
- CONTENT AND FORM:** appro-
priate material, tests of, 54-
59; audience, material for,
55-56; direct form of presen-
tation, 59; educational cam-
paign illustrated, 185-191; in-
formation sources, 60-61; oc-
casion a factor, 58; one-idea
principle, 57; questions on,
30; space occupied, 58-59;
statistics, 53-54; subject mat-
ter, choosing of, 53-54; travel-
ing campaign illustrated, 170-
174
- CONTRASTING EXHIBITS:** ex-
plainer's story, 215-216; illus-
tration of models, 36b, 54a,
78b, 98a, 186b; objects and
models, 75-76, 90b, 90c
- CONVENTION EXHIBITION:** de-
partmental, 36; examples, 34-
35; extent and opportunities,
35; National Conference of
Social Work, 34-35
- COOKING DEMONSTRATIONS:** ex-
hibit value of, 16, 56, 78-79;
process by stages, 78-79; pro-
gram reference, 79
- COST.** See *Expenditures*
- DECORATION:** attractive schemes
of, 97
- DEMONSTRATION:** appropriate
material, 56; cooking, 16, 56,
78-79, 90d; demonstrator's
ability, 78, 79, 80; floor and
wall space, 94-95; fly menace,
13, 121; group activities,
80; illustrations, 78a, 78b,
80b; instruction and duties
of, 128-129; processes ex-
hibited, 31, 78-79
- DIAGRAMS:** forms, and sug-
gested uses, 73-74; illustra-
tions, 60a, 60b, 60c, 74b. See
also *Panels*
- DIRECTORS:** selection and re-
sponsibility, 113-114
- "DROP IN" EXHIBITION:** ad-
vantages, 41-42
- DUPLICATION:** examples, 50-51;
social welfare organizations,
50-52; value of reproduction,
50-52. See also *Miniature
Reproductions*
- EDUCATIONAL CAMPAIGN:** Bureau
of Education, bulletin, 220;
County School Fairs in Vir-
ginia, 221; example, and
methods of planning, 185-
191; publicity methods, 148;
teaching foreigners, 13, 121.
See also *Illustrations; Pub-
licity*

INDEX

- EDUCATIONAL EXHIBITION CO.:** publication reference, 218
- EXAMPLE OF TRAVELING CAMPAIGN,** 167-185
- EXHIBIT:** relation to exhibition, 10
- EXHIBIT MAKING.** See *Construction*
- EXHIBIT METHODS:** booth at fairs, 43-44; class rooms, 48-49; community exhibitions, 31-34; convention, 34-36; distribution of duplicates, 50-52; "drop in" exhibitions, 41-43; loan exhibits, 40-41; platform speaking, 49-50; post offices, 48; social welfare museums, 44-45; time, place, and circumstances, 30-31; touring, 38-40; train exhibits, 36-39; waiting room exhibits, 47-48; window displays, 46-47
- EXPENDITURES:** budget planning, 7, 159-161, 165, 181-183, 191; contributed and charged service, 131, 160-161; distribution, mistakes of, 164-165; National Committee for Prevention of Blindness, 191; typical budgets, 162-164, 181-183, 191
- EXPLAINERS:** aid to visitors, 101-104; function of, 18-19, 128-129; salesman's rôle, 102; story on welfare work, 215-216; suggestions for, 104; volunteers, 128
- EYE ACCIDENTS:** National Committee campaign, 185-191; panel, illustrations, 64b, 186a
- FAIRS, EXHIBITS AT:** booths, 43; department publications on, 220, 221; examples of exhibits, 43; farmers' bulletins, 220, 221; school fairs in Virginia, 221
- FLASHING DEVICES:** advantage of, 77; illustrations of panels, 88b
- FLOOR MANAGEMENT:** who compose, 127
- FLOOR SPACE:** advantageous planning, 89-100; arrangement of material, 90-94; demonstration platforms, 94-95; exhibit placing, 91-96; floor plans, accuracy of, 89, 99-100; illustrations of plans, 98b, 98c; purposes in arranging, 96-97; space allotment, 98-99
- FOGHT, H. W.:** publication on agricultural education by, 221
- FOLLOW-UP WORK:** committees, permanent organization, 157, 184; mailing lists, 156, 189; preparation for, 7, 152-153; printed matter, distribution of, 153-154, 156, 189-190; volunteer service, 155
- FOOD:** concession agreements, 132; cooking demonstrations, 16, 56, 78-79, 90d; Department of Agriculture publications, 218, 220, 221; illustrations, 50a, 50b, 50c, 94b, 154a; milk show, 219; plan of floor, 98b; restaurant panel, 68a; train demonstration, 90d
- FOREIGNERS:** purpose of exhibit, 13; teaching audiences of, 121, 137
- FORMS OF MATERIAL:** conferences, 82-83; demonstration, 78-80; devices and methods, 63-88; diagrams, 73-74; impressive programs, 86-88; motion pictures, 85-86; moving devices, 77; objects and models, 74-76; panels, 64-67, 69-70; photographs, 71-72; plays and tableaux, 83-84; posters,

INDEX

- 67; sketches and maps, 72-73; speech and action, 77; stereopticon talks, 84. See also *Slides*
- GARDEN EXHIBITS:** people to interest, 21
- GOULD, R. G.:** floor plan of food show, 98b
- GRAPHS:** charts and placards, 69
- GROUP DEMONSTRATION:** classification, 24-27; placing exhibit units, 91-93; selecting audiences, 24-29; significance of, 80; table exhibits, 93, 94; teaching value of, 80; contrasting groups illustrated, 90b, 90c, 98d
- HALFTONES:** panel and poster reproductions, 68, 68a, 69
- HINE, LEWIS:** photographs by, on child labor, 72c
- ILLUSTRATIONS:** advertising devices, 136a, 136b; announcement for display, 142a, 142b; bulletin board poster, 72a; campaign printed matter, 136b; circles, for statistics, 60a, 60c; cleverness vs. clearness, 74b; contrasting exhibits, 36b, 78b; contrasting models, 98a; demonstrations, contrasting exhibits, 36b, 78b, 98d; demonstration on train, 90d; diagrams, uninteresting panels, 60a, 60b, 60c; exhibit panel, 64b; feeble-mindedness, panels on, 60d, 60e; floor plan of food show, 98b; floor plan Springfield survey exhibition, 98c; food demonstration exhibits, 50a, 50b, 50c, 94b; group demonstration, 80b, 90c, 98d; health exhibit panel, 50e; industrial welfare panel, 64a; "last word" section of exhibition, 104a; layout sheet, 88a; lighting devices, panels, 88b; map, picturesque use of, 74a; miniature and models, 14a, 54a, 74a, 186b; model and sketch, fly menace, 76a; motion diagram, 76b; moving models, 76b; musical program with exhibit, 80a; overloaded panel, 14b; pamphlet display on train, 154a; panel groups, 90a; panel, eye accidents, 64b, 186a; panel of restaurant worker, 68a; panels, objects attached, 72d, 94b; panel reproductions, 50f; photographs, industrial welfare, 72b, 72c; picture panels on feeble-mindedness, 60e; play court a feature, 81; playhouse of exhibition, 86a; posters for slide, 68b; posters on babies' sore eyes, 24a, 24b; prevention of blindness panels, 64b, 186a; scene from play, 86b; sequence of ideas panel, 90a; suit case exhibits, 50d, 50e; train exhibits, 36a, 98d; unattractive panels, 60a, 60c; uninteresting exhibit groups, 90b; wage commissions, panel, 54b; window card, 142a; window exhibits, 50a, 50b, 50c
- ILLUSTRATIVE PLANS:** aims, 168, 185-186; application of principles, 167-191; audiences, 168-169, 186; booths, 174; committee assignments, 179-181; cost, distribution of, 181-183, 191; explainers, 179; extension work, 184-185; follow-up campaign, 183-184; local material, 179-180; making panels and models, 174, 188; organization and committees, 178-181; outline of facts, 170-171, 186-187; out-of-town people reached, 180; panel forms, 171-173, 187-188; program, 180; publicity, 177-178, 180, 181, 188-190;

INDEX

- special days, 180; speech and action, 175-177
- INDUSTRIAL WELFARE:** campaign for prevention of blindness, 185-191; material, arrangement of, 90; museums of safety, 44-45
- INFORMATION:** committee methods, 205-206, 208; sources of, 60-61. See also *Educational Campaign*
- INSTRUCTION:** exhibit a factor in, 4; people who seek, 2-4; problems of exhibitors, 2, 3, 5-11; school room exhibits, 48-49. See also *Educational Campaign*
- INTERNATIONAL HARVESTER CO.:** publication reference, 218
- INTERPRETIVE FEATURES:** conspicuous titles, 105-106; explainers, 101-104; explanatory talks, 104-105; printed matter, 106
- JENKINS, H. D.:** playlets by, 217
- LABELS:** arrangement and size, 94; interpretation through, 105, 106
- LEAFLETS:** panel reproductions, 69
- LIMITATIONS:** educational work, 19
- LINDSAY, VACHEL:** survey publications, 218
- LOAN EXHIBITS:** examples, 40; in combination with local, 40; museums and libraries, 45; publicity for, 148-151; schools and colleges, 49; uses suggested, 41, 45, 46; window display, 46
- MAILING LISTS:** valuable for follow-up work, 156, 189
- MANAGEMENT:** difficulty of, 125-126; floor workers, 127
- MAPS:** background, and other use of, 73; illustrations, 74a; methods of making, by W. Z. Ripley, 219; notes on use of, by G. T. Swarts, Jr., 220
- MATERIAL:** See *Appropriate Material*; *Arrangement of Material*; *Forms of Material*
- MESSENGERS:** committee work, 208
- METHODS.** See *Exhibit Methods*
- MINIATURE REPRODUCTIONS:** illustration, 14a; models and settings, 74-76; schools and playgrounds, 76; types of kitchens, 75-76
- MODELS:** educational value of, 75; examples of contrasting, 75-76; gardens and yards, 76; illustrations, 54a, 98a, 186b; miniature types of, 74-76; playgrounds, 76; publication on, by C. J. Storey; school buildings, 76; Sing Sing prison cell, 75
- MORAN, J. S.:** Community Fair by, 220
- MOTION PICTURES:** agents for films, 86; appropriateness, 85, 86; exhibit panel, 68, 68a
- MOVING DEVICES:** flash and lighting novelties, 77; illustrations, 88b
- MULTIPLICATION OF PANELS:** reproductions illustrated, 50f. See also *Duplications*
- MUSEUMS:** educational publication, 219; loan collections, 45; social welfare exhibits, 44-45

INDEX

- NATIONAL ASSOCIATION FOR STUDY AND PREVENTION OF TUBERCULOSIS:** health placard illustrated, 50d; publications by, 218; suit case exhibits, 50d, 50e; traveling campaign, 39
- NATIONAL CHILD LABOR COMMITTEE:** reproductions, 51; suit case exhibits, 49
- NATIONAL CHILD WELFARE ASSOCIATION:** publication references, 218; reproductions of exhibits, 51
- NATIONAL "CLEAN UP AND PAINT UP" CAMPAIGN BUREAU:** publications by, 218
- NATIONAL COMMITTEE FOR PREVENTION OF BLINDNESS:** campaign plan, 50, 52, 185-191
- NATIONAL CONFERENCE OF SOCIAL WORK:** convention exhibitions, 34, 36
- NATIONAL CONFERENCE OF TUBERCULOSIS SECRETARIES:** report on exhibits, 218
- NATIONAL SAFETY COUNCIL:** publicity methods, 188-189, 190
- NEWARK MUSEUM ASSOCIATION:** publications, 219
- NEWS:** exhibit advertising, 139-141; newspaper co-operation, 140
- NEW YORK SOCIAL HYGIENE SOCIETY:** health exhibit, illustration of, 36a
- NEW YORK STATE EXHIBIT ON PRISON REFORM:** traveling campaign, 39
- OFFICE HELPERS:** committee work, 203. See also *Volunteers*
- ONE-IDEA PRINCIPLE,** 57
- ONE-WAY PLAN:** advantages of, 97-98
- ORGANIZATION:** administrative machinery, 114-115; business plan for an exhibit, 5-10; committee on directory, 208-211; committees, kinds of, 115-118; demonstrators and ushers, 129, 130; design and construction of exhibits, 119-123; director, and staff, 113-114; division of responsibility, 109; executive committee, 113; explainers, 128-129; floor managers, 127-128; follow-up committees, 157, 184; groupings of, 209-210; handling school children, 130; installation and oversight, 126-127; paid workers, 131; permanent and temporary, 110-112; publicity, 123-124; sales and concessions, 131-132; skilful management, 125-126; staff specialist, 110-111; subdivision of work and workers, 112-113; traveling campaign outlined, 178-181; why needed, 108. See also *Committees*
- OSBORNE, F. J.:** publication by, on social hygiene, 219
- OVERSIGHT:** installation, 126; responsible inspectors, 127
- PAID WORKERS:** assist floor manager, 131
- PANAMA-PACIFIC INTERNATIONAL EXPOSITION:** exhibit report, 219
- PANELS:** baby week exhibit, 212-214; convenience and use of, 64-67; diagrams, attractiveness of, 73-74; educational campaign illustrated, 187; illustrations of diagrams, 60a, 60b, 60c, 60d, 60e, 65, 90a; lantern slides, 70; layout,

INDEX

- preparation of, 66-67; maps, various uses, 73; overloaded, illustrated, 15; photographs for, 70-72; planning and preparation, 66-67; poster reproductions, 69, 70; prevention of blindness, 187; ruled sheet for layout, 66; selection of material, 66; size, 66; sketches used on, 72-73; traveling campaign illustrated, 172-174
- PATRIOTIC FOOD SHOW:** government bulletins, 221; illustrations, 50a, 50b, 50c, 94b; window displays, 46
- PENNSYLVANIA DEPARTMENT OF HEALTH:** exhibit reports, 219
- PENNSYLVANIA EXHIBIT ON FEEBLE-MINDEDNESS:** traveling campaign, 39
- PERMANENT ORGANIZATION:** administration of, 110-112
- PERSONAL PUBLICITY:** co-operative campaigns, 143-146
- PHOTOGRAPHS:** enlargement of, 71; illustrations, 72b, 72c; size for panels, 71; use and substitutes, 72
- PLACARDS:** directions for placing, 222; for announcements, 69
- PLANNING AN EXHIBIT:** outline of methods, 5-11, 167-191. See also *Illustrative Plans*
- PLATFORM EXHIBITS:** examples, 49; material and uses, 49, 50
- PLAY DIRECTORS:** group interpretation, 80
- PLAYS:** attractive themes, 83-84; illustrations, 80b, 81, 86a, 86b
- PORTABLE MATERIAL:** uses recommended, 49, 50
- POST, A. E.:** milk show report edited by, 219
- POSTERS:** display purposes, 67-68, 69; panel reproductions, 69. See also *Illustrations*
- PRISON REFORM:** traveling exhibit plan, 167-185
- PROBLEMS:** outline of plan to meet, 5-11; people who seek advice, 2-3
- PROGRAMS:** considerations in planning, 86-88, 106; motion pictures and addresses, 87, 88; printed matter, preparation of, 106; souvenir, 142; traveling campaign outlined, 175-176
- PUBLICITY:** advertising, 141-142; advertisement designers, 122; committee on information, 205-206; committee on promotion, 118; determining methods of, 136-138; distribution methods, 188-190; educational, 148; messenger service, 208; methods that attract, 133-136, 188-190; news items, 139-141; organization, 123-124; out-of-town work, 146-147; "personal" campaigns, 143-146; prevention of blindness, 188-190; Principles of Successful Church Advertising, 220; printed matter for follow-up work, 153-154, 156, 188-191; Psychology of Advertising, 220; sale and loan methods, 148-151; traveling campaign outlined, 177-178
- PUBLIC OPINION:** how to create, 14-17
- PURPOSE:** definiteness of, essential, 14-16; object vague, 12, 14; practical demonstration, 13, 16

INDEX

- REPRODUCTIONS.** See *Duplication; Miniature Reproduction; Multiplication*
- RESPONSIBILITY:** co-operative committees, 108-114
- RESTAURANT:** necessity for, 132
- RIPLEY, W. Z.:** publication by, on map making, 219
- ROUTZAHN, E. G.:** welfare publication by, 219
- ROUTZAHN, M. S.:** food show pamphlet by, 219
- RUSSELL SAGE FOUNDATION:** exhibit publications, 219, 220
- RYAN, JR., W. C.:** publication on educational exhibits, 220
- SCHOOL CHILDREN:** plan for handling, 130; publicity through, 135, 137, 144-145
- SCOTT, W. D.:** publication on advertising, 220
- SERVICE:** administrative, 197-198; budget for, 195-198; committee work outlined, 199-211; construction work, 196; kinds needed, 195, 196, 197; messenger, 208. See also *Volunteers*
- SETTINGS:** exhibit objects, value of, 74, 75; models effective, 74-76
- SHERBOW, BENJAMIN:** publication by, on advertising and printing typography, 142, 220
- SKETCHES:** cartoons and color illustrations, 72, 73; panel forms, 72; relation to subject matter, 72-73
- SLIDES:** effective use of, 50, 70; illustration of posters, 68b; panel reproductions, 69-70
- SOCIAL MUSEUM OF HARVARD UNIVERSITY:** sociological exhibit, 44, 45
- SOCIAL WELFARE:** American Museum of Natural History, 44; American Museum of Safety Exhibits, 44; College of City of New York, 44, 45; contrasting exhibits, 75-76, 215-216; distribution of material for, 50-52; exhibit plan outlined, 5-11; explainer's story on, 215-216; government publications, 220-221; information sources, 60; multiplication of exhibits, 50-52; museums, 44-45; national committees, 50-51; National Safety Council, 188, 189, 190; people who seek advice, 2; placards, 222; playlets by H. D. Jenkins, 217; publications, 217-221; visualizing the audience, 1, 2; wage commissions, states having, 54a. See also *Bibliography; Illustrations*
- SPECIAL DAYS:** committee methods, 199-201; personal campaigns, 143-146
- SPECIALISTS:** construction, grouping of, 119-120; co-operative committees, 110-112, 113-114; exhibit making, 119-123; permanent organization, 110-112; publicity methods, 133-136; understanding audiences, 121
- SPECIAL METHODS:** effective presentation, 13-19
- SPEECH AND ACTION:** importance of, 77-78; traveling campaign program, 175-176
- SPRINGFIELD SURVEY EXHIBITION:** committees for, 117-118; floor plan illustrated, 98c; illustrations of exhibits, 86a, 88b, 94a

INDEX

- STAMFORD (CONN.) EXHIBIT:** baby week campaign, 212-214
- STATE CAMPAIGNS:** examples of, 39; traveling exhibit plan, 167-185
- STELZLE, CHARLES:** publication on church advertising, 220
- STEREOPTICONS:** value of, 84.
See also *Slides*
- STOREY, C. J.:** publication by, on models, 220
- STOREY, WALTER:** floor plan Springfield Survey exhibition, 98c; layout sheet design, 88a; moving models by, 76b
- STRONG, A. L.:** child welfare publication by, 220
- SUIT CASE EXHIBITS:** illustration of panel, 50d, 50e; platform use, 49
- SURVEY, THE:** descriptive articles in, 221
- SWARTS, JR., G. T.:** publication by, on maps and charts, 220
- TABLET AND TICKET CO.:** letters and figures, 220
- TEMPORARY ORGANIZATION:** administration of, 110-112
- TRAIN EXHIBITS:** advantages and disadvantages, 37-38; demonstration of bread making, 90d; examples, 36, 167; illustrations of demonstrations, 36a, 98d
- TRAVELING CAMPAIGNS:** educational value, 38-39; example, and methods of planning, 167-185; examples, 39; formal programs harmful, 87-88; organization, 109; on feeble-mindedness, 39; prison reform, 39, 167-185; tuberculosis, 39
- TUBERCULOSIS:** health education work, 218; illustrations, 50d, 50e; publication reports, 218; traveling exhibit on, 39
- UNITED STATES GOVERNMENT PUBLICATIONS,** 220-221
- UPSON, L. D.:** on municipal exhibits, 221
- USEFUL PEOPLE:** card catalogue of, 118; census methods, 118, 201-202
- USHERS:** committee methods, 207
- VOLUNTEERS:** explainers, 128; follow-up service, 155, 156, 184; on exhibit committees, 115-116, 125; service, how directed, 116, 122
- WAGE COMMISSIONS:** functions, and states having, 54b; panel illustrated, 54c
- WAITING ROOM EXHIBITS:** examples, 47-48; posters, 48; railroad stations and post offices, 48
- WINDOW EXHIBIT:** decorator's skill valuable, 47; educational features, 47; examples, 46; illustrations, 50a, 50b, 50c; uses, and value of, 46-47
- YOUNG MEN'S CHRISTIAN ASSOCIATION:** campaign plans and material, 221

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